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## *Music Magazine*

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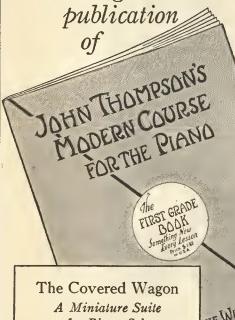
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# THE ETUDE

## Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LIV No. 3 • MARCH, 1936

Editor  
JAMES FRANCIS COOKE

Associate Editor  
EDWARD ELLSWORTH  
HIPSHER

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United States of America

### The World of Music

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



RIO DE JANEIRO has been enjoying series of orchestral and choral concerts of the Municipal Orchestra under the baton of Villa-Lobos. Among them a special first hearing in the Brazilian capital are the "Mass in B minor" by Bach; the "Miss Schumann's Poem to violin" by Brahms; the "Violin Concerto" by Ravel; and the "Allegro" from "Unguarded."

PUCCINI'S "LA TOSCA" had two performances at Detroit, when given on November 29th and 30th, in Orchestra Hall, as the first offering of the Detroit Symphony Orchestra in cooperation with the Detroit Civic Opera Society. Seraphine Lee, a young American soprano of Italian parentage, was the Tosca; and Willard Pelletier conducted.

ANDREW CARNEGIE, one of the most princely patrons of music which America has possessed, was honored with a festive celebration of his hundredth birthday of his life, on November 25, 1935, a grand concert was given in Carnegie Hall of New York City. The program was selected mostly from works performed at the first performances of the operas "La Gioconda," "Aida," and "Rigoletto." Dr. Walter Damrosch, in charge, brought Tchaikovsky from Europe to conduct some of his works.

THE METROPOLITAN OPERA COMPANY began its fifty-first season on the evening of December 1st, with performances of Verdi's "La Traviata," with Cecilia Bori as Violetta, Richard Crooks as Alfredo, and Lawrence Tibbett as the elder Germont.

MORZ ROSENTHAL, who has shunned America of late years, has been winning golden opinions from the critics during his tour of the Isles.

VICTOR HERBERT SCORES, to the amount of seven thousand and five hundred pages, have been presented to the Congress by the famous composer's daughter, Ella Herbert Bartlett, during the session of the American Academy of Arts and Letters.

MARIAN ANDERSON, one of the most eminent contraltos, returned to Europe, where she gave, on January 10th, a recital in the historic old Academy of Music of Philadelphia.

The soprano, born in the year of her birth and childhood, For four years she has been winning a place among the most popular contraltos of the Old World; and her success on this occasion confirmed all the critics of foreign cities. An extended ovation followed the popular program, while Russell offered filled the stage and the artist gave her debut at the Metropolitan.



LEOPOLD STOKOWSKI, for twenty-two years conductor of the Philadelphia Orchestra, whom he raised to a premier place among similar organizations of the world, announced on January 2nd his retirement. He gave it as his reason that he must be freed from the responsibilities of this position, in order that he may have time to give to certain musical research in which he has been working for many years. He will lead some of his students in the season 1936-1937, as guest conductor. Mr. Eugene Ormandy, for some years leader of the Minneapolis Orchestra, has accepted a three year contract for the vacant post.

THE NEW YORK LIGHT OPERA GULL has been incorporated with the purpose of presenting the better type of those operettas of a past generation, which filled a large place in the entertainments of that period. The French Master, directed by the well-known director of Repart DeKoven and the late Harry B. Smith, to dispel the particular gifts of the talented Marie Tempest, is announced as in preparation.

THE ATENEO of Madrid has celebrated its centenary with a concert of romantic music, by the Symphony Orchestra, with Cuñales, the pianist, and Iriarte, violinist, as soloists.

YEHUDI MENUHIN has announced that his January concert in Albert Hall of London, which was a tour of twenty-five thousand miles, is his last till after a return of at least a year on a ranch in his adopted California.

AMERICAN COMPOSERS had fourtified their work on the programs of the season of 1934-1935 of the Chicago Symphony Orchestra under Dr. Frederick Stock.

LUCREZIA BORI, who, as the "Good Angel" of the Metropolitan Opera, has much to perpetuate that organization, has announced that with the close of this season she will retire from the operatic stage, though she will remain on the Board of Directors of the Metropolitan.

MUSICAL OPINION, of London, one of our most esteemed contemporary critics, has monthly in its seven hundred number with the January issue. When begun in 1877, Wagner was more than a name in the musical world, and "The Ring" was not heard in London for another five years. A long life to this we used to labor!

ARTHUR FOOTE's compositions filled the first half of the program on December 8th, of the People's Symphony Orchestra of Boston, with Fabia Sevitsky conducting, when the audience was told that the orchestra was still alert and active. He has that rare distinction of being a successful American composer, entirely American educated.

THE PHILHARMONIC ORCHESTRA OF BERLIN, with Wilhelm Furtwängler as conductor, and the Philharmonic Orchestra of Prague, with Vaclav Talich as leader, have been giving concerts in London.

WILLIAM WALTON's "First Symphony" was heard in London for the first time, composed when November 1st, it was on a program of the British Royal Philharmonic Orchestra. Another important work! Brilliant, relentlessly ironic, bitter, sad, eloquent—it is all these in turn; but it conveys a sense of the dramatic, the tragic, the somber, still alert. Still in his early thirties, Walton has shown a talent, in this work, along with "Portsmouth Point" for orchestra and a string quartet from which the musical world may expect much.

LIVERPOOL is about to build a Civic Hall, to replace the old Philharmonic Hall which was destroyed by fire in 1935. It is said that the new building will cost two hundred and fifty thousand pounds (about a quarter of a million dollars); and may we wish it well! Its predecessor which was raised acoustically one of the most perfect buildings of the world.



GUSTAV SAENGER, for twenty-seven years editor-in-chief of Carl Fischer, Inc., music publisher, died on December 10, 1935, in New York City. Born in New York in 1865, he studied the violin and entered the Metropolitan Opera House Orchestra in 1883, its first season. For ten years he was also a member of the Philadelphia Orchestra. In 1901 he became editor of "The Metronome," orchestra and band monthly, and in 1908 he became editor of "The Musical Observer," a publication of the New York Philharmonic. He was also composer of several widely known violin works as well as the maker of many arrangements.

OPERA IN ENGLISH is having its renaissance in Cincinnati where, through the initiative of Eugene Goossens, two of the four presentations of Wagnerian opera, "Tannhäuser" and "Die Meistersinger," are being sung in our own tongue.

OTTORIO RESPIGHI'S "LA FIAMMA" was heard by the Chicago City Opera Company on the evening of December second. The story is one of seventh century witchcraft; and the scene is said to be in Sicily, with a touch of ancient Rome, Raisa, a Silver Fox, was one of the greatest successes of her career. The work left an impression of being the most important operatic novelty heard here since "Der Rosenkavalier."

THE AFRIKAANS ESTIFDODD, recently held at Johannesburg, South Transvaal, is reported to have had more than three thousand entries.

HARRY B. SMITH, representative of American librarians, has, in a droll manner, soon moved to Chicago, where he entered newspaper work, met Reginald Koven, who was a droll bookseller, and together they created "The Begum," an operetta which made a New York success. Played eleven others, including "The Begum" with its serenely deathless "O Promise Me," interpolated to display the talent of the popular Jessie Berlin Davis. With Victor Herbert he wrote several operettas, including "The Love-Layovers" and "The Fortune Teller" and "The Wizard of the Nile." Others with whom he collaborated successfully were John Philip Sousa, Mrs. Harriet Beecher Stowe, Frank Lentricchia and Sigismund Romberg. For the reigning Lillian Russell wrote "The Tragique" and for the svelt Marie Tempest the lyrics of "The Fencing Master."

"The Wizard of the Nile" was John Philip Sousa, Mrs. Harriet Beecher Stowe, Frank Lentricchia and Sigismund Romberg. For the reigning Lillian Russell wrote "The Tragique" and for the svelt Marie Tempest the lyrics of "The Fencing Master."

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SOPHIE BRASLAU, former contralto star of the Metropolitan Opera, died, in New York City, on December 27, 1935, at the age of thirty-four. Miss Braslaus was of Russian parentage, and at the age of eighteen, when she made her debut at the Metropolitan,

(Continued on page 188)



GLORIFICATION BY THE ANGELS  
A famous Painting by the Flemish artist, Hans Memling, now in the Museum at Antwerp.

## The Speech of the Angels

WHEN Napoleon was asked what was his religion, he is said to have replied, "I was brought up on the religion of war." The writer, on the other hand, was brought up on the religion of music; and he has not known a day since his childhood when he has not been in contact with music in some way. Still, though he has read thousands of definitions of music and allusions to music, he never yet has found one that was adequate. Carlyle called it, "The speech of the angels." A very pretty tribute from a Scotch philosopher; but we are not at all certain that the angels will confine their speech to song. Beethoven, who ought to have known, called music "The mediator between the spiritual and the sensual life"; though that will satisfy but few. The Italian poet, Mazzini, in a speech, when he said that "Music is the harmonious voice of creation; an echo of the invisible world; one note of the divine concord which the entire universe is destined to sound."

Napoleon, with his massive and far-reaching grasp of all things that related to the State, saw music as a valuable means to governmental ends. He said, "Music, of all the liberal arts, has the greatest influence over the passions and is that to which the legislator ought to give the greatest encouragement."

Napoleon went further than merely talking about the thing. He provided liberal subsidies and buildings which have been of unlimited value to French musical development.

Some years ago the writer devised a symposium which was inspired by the lines of Keats:

"Let us have music, dying,  
And I seek no more delight."

Some fifty eminent men and women were asked, "If you had only twelve hours to live and had the choice of hearing but one composition, which one would you select?" The response was amazing. Only one man answered that it was a matter of indifference what he heard. Nothing could have shown more definitely the nearness of music to great men and women. In their last moments on earth they would want to hear music to their liking.

No one has ever divined the mystic nature of music. Somewhere in the cosmic dawn, shafts of tone began to blend with the day of the world. Human souls reached

up for higher spiritual sustenance—higher evidences of God than can ever come through words—and that was music. Heine was conscious of this and made this essay to convey his meaning:

"There is something marvelous in music. I might almost say that it is, in itself, a marvel. Its position is somewhere between the region of thought and that of phenomena; a glimmering medium between mind and matter and yet differing from either: spiritual and yet requiring rhythm; material and yet independent of space."

One of the greatest offices of music is refreshment of the soul. Those, who have had the wisdom to study the art, can find a solace in playing, which seems to come in no other way. Tired, worried, harassed with fears and cares, a half hour at the keyboard will take the mind away, for the time being, to a world of enchantment and delight that provides a relief that is incomparable. The German poet, Auerbach, has said this admirably in "Music washes away from the soul the dust of everyday life." Carlyle went deeper when he wrote his famous lines, "The meaning of song goes deep. Who is there, that in logical words, can express the effect music has on us?" A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for moments gaze into that." Perhaps that is why he called music "The speech of the Angels."

### Music and Your Taxes

THE MEETING will please come to order." The town clerk laid down his gavel somewhat gingerly, as though there might be trouble ahead.

"Mr. Chairman," said Kenneth Baker, "something will have to be done to cut down our taxes. We can't stand it. Here I am, working my head off to earn a living, and yet I see in the new budget an item for a piano costing \$1,150.00. Pianos are all right for millionaires, but we will just have to strike out these frills and fancies, go to the wall!"

Immediately the meeting was thrown into the greatest confusion and arguments started in all parts of the hall.

"Order!" shouted the clerk. "If anyone has an idea that we have come here for a fight, he had better go out on the street. The Chair recognizes Superintendent of Schools Clarke."

"Mr. Chairman," said Dr. Clarke, arising, "last year you saw fit to cut my salary very materially, to meet the tax situation; and I am sure that no one in this room has heard me demur since that time. We school people feel that we are entitled to far larger incomes than we receive; but in a time of emergency, such as this, it was quite right that my salary should go down with the rest. However, I requested the purchase of that piano and I would like to have my employer, the people of this town, know why I think that you should support me in this.

The piano is merely one of the symbols of a very necessary stabilizer in a great revolution that is going on in our country.

Thank God, it is a bloodless revolution, but a revolution it is, and a very definite. People are beginning to see things differently, and that is that our greatest problem is not, as it seems, earning a living, but learning how to live. When I first started in educational work, the so-called practical men laughed at "culture." Education to them meant teaching someone the three R's, which were supposed to reveal magically how to get a job that would provide an adequate living and how to keep that job. What the pupil should do with his spare time in the future, was not the problem of education.

"Now, whether we like it or not, the pupil of tomorrow will be confronted with a situation which asks that he shall work, let us say, thirty hours out of the one hundred and sixty-eight hours of the week. If he sleeps eight hours a day, he will still have twice as much time for living, or leisure time, as he will have "job hours." What he does in this leisure time will have just as much to do with determining what he becomes and his value to the State, as what he may do during his work hours.

"Two years ago our fellow citizen, Mr. Baker, who has just spoken, addressed one of our meetings upon the need for a newer and better jail. We built that jail; and I notice in the budget for this year a proposal for an addition which will dou-

ble its size. The jail business is thriving, and this seems a necessary move. The current prison population in America is five million. At our present rate of expansion, it might easily double in a few years. The crime bill in America is modestly set down at sixteen billion dollars a year. What will unprofitably go to do this ghastly state of affairs? The one employed leisure we have against the growth of this tidal wave of crime is preparing our young folks for leisure. The boy or girl who is at home engaged in absorbing pursuits, such as music and other subjects, is really insured against being caught in the crime flood. What do you want, my fellow citizens, schools or jails, education or crime, music or banditry? I would like to ask our friend, Mr. Baker, how he felt last Fall, after those yeggs broke into his safe and cleaned him out of twenty-three thousand dollars."

"Wait a moment," shouted Baker. "Don't go any farther. You win, Doc. If the town doesn't buy the piano, I'll buy it myself. I'm sold solid, and you can't fool a business man."

### Looking Ahead

WHEN foreign architects visit the United States, one of the first structures they ask to see is the City Hall of New York City, which is considered one of the most elegant achievements in American building. This exquisite classic was finished in 1812 and cost \$38,734.00. It is regarded as one of the best examples of the beautiful American colonial type. Three facades of the building are built of splendid white marble, quarried in Massachusetts. The fourth facade, however, is a monument to one of our more amusing of municipal blunders.

The architect's plans called for solid white marble, but the Board of Supervisors of the city, desirous to show their foresightedness and economy, decided that white marble throughout was not necessary because it was beyond the realm of possibility for the growth of the city to extend up the island further than the remote site selected for the municipal headquarters. They therefore substituted ordinary local brown stone, at a much less cost, for the rear facade, which naturally would be seen only by the country yokels passing by.

Now, the City Hall is in the remote down-town section—on Manhattan Island. A densely populated city, housing millions, has marched beyond the venerable landmark for at least ten miles northward, and that brown stone facade has become a ridiculous illustration of the stupidity of the Board of Supervisors.

Foresightedness is one of the most valuable of human acquisitions. Some musicians have it in splendid measure; and this, combined with facility, talent and energy, is what the world calls genius. However, in viewing the business attitude of hundreds and hundreds of musicians during the late unlamented depression, we are not at all surprised that many of them have been in such difficulty, as they have shown such an appalling lack of foresightedness. Despite the fact that our sympathies and, when possible, our assistance have gone out to some who have found their positions utterly impossible, we cannot fail noting that others, with similar obstacles, have compelled astonishing success at a time of disaster, by a more intense activity, initiative, invention and foresight.

We know now that energetic teachers will have, with the present resurge of prosperous business which is undeniably sweeping the country, an unprecedented opportunity for advance; but this will depend upon three things. The ambitious musician, who would succeed, must:

Work!              Work!  
Plan!              Plan!  
Dare!              Dare!

Remember the farcical stupidity of that New York City Board of Supervisors. What a pathetic picture of a blundering bunch of fools the world make, if they could come back and look at the city of New York today! Yet they were merely the prototype of hundreds of similar bunglers. Sometimes those who think themselves the smartest are the most stupid.

The calendar is not going to stop six months from now; but you may do so, if you do not realize this—and plan, work and dare!

# What Does It Take to Make a Singer?

By Richard Crooks

LEADING TENOR OF THE METROPOLITAN OPERA COMPANY

An Educational Conference Secured Expressly for

THE ETUDE MUSIC MAGAZINE

By R. H. WOLLSTEIN



RICHARD CROOKS AS CAVAFAROSSI IN "LA TOSCA"

ONE OF THE MOST SUCCESSFUL OF American tenors, Richard Crooks, was born at Trenton, New Jersey, where, at six, he was soloist in the choir of a leading church; and at twelve he appeared with Schumann-Heink at a great "White Festival" in Trenton, New Jersey. His entrance in an Aero Squadron of the First World War was followed by employment in one of the large insurance companies of New York City; and while so engaged he secured the coveted position of tenor soloist of the Fifth Avenue Presbyterian Church.

In 1919, he sang for Walter Damrosch, who at once gave him a contract for nine performances of Act III of Wagner's "Siegfried," with the New York Symphony Orchestra, at Carnegie Hall and tours. Subsequently he had a number of engagements as soloist in addition to concertos, but has sung successfully in "Faust," "La Tosca," "Rigoletto," "Manrico" and other operas. At present he is doing leading roles with the Metropolitan Opera Company of New York, where, on the occasion of his debut, he won thirty-five curtain calls. With all this experience, Mr. Crooks' views are of especial value to American students of singing.—Editorial Note.

The first requisite for a singer is a voice. I honestly believe that the most important factor in the battle of the world is eighty per cent of the battle. The finest schooling applied to a small, colorless, mediocre, natural voice will result in nothing but disappointment.

If I were advising a young aspirant to vocal fame, I should counsel him to spend on it a decided gain. First, it gave me a sure sense of one's brain power, style and personal magnetism, always a good thing. Even if I were never to sing a sacred song again, I would be the richer for having mastered a form of musical truth. And, in second place, it has put an added means of expression into my hands. When I sing one of the songs of Moses Charlap, I am not restricted on strange grounds. I have only to think myself back into the old days, when I sang little else besides church music, to get the feel of the thing.

### As a Singer Gross

I BEGAN my career as a child of nine, singing as soprano soloist at the great Ocean Grove Auditorium. Such an early start was wonderfully helpful to me—except for one thing: today, when kind people remember me and tell me that they enjoyed my work twenty-five years ago, it gives me a good voice. Since I lacked the money to engage a teacher for me, she taught me herself. What little salary I was able to earn I used to give to Moses Charlap, and I never got individual lessons. My solo performances were usually accompanied by a choral background, and the only lessons I got were those of the general choral training, intended for all of us.

When I was twelve, I sang at the annual Music Festival in my home town of Trenton, New Jersey. Madam Schumann-Heink sang on the same program. She heard me and said encouraging things about my voice. But she also said that if I hoped to amount to something, I would have to work. I was more than willing to work—but I needed someone for a teacher. So I went to a local ice-fishery on the summer vacation, to pay for lessons.

The first job I had was painting the great reservoir tanks of the local gas company. Those tanks are immense structures, and the pay for painting these varied according to height. They paid "time rates" and "piece rates." I worked for "time rates" half for the top. I chose the top, and earned two dollars a day. Next, I went to work in the ice plant. My job was loading the big ice blocks in the delivery wagons that started out on their rounds at seven o'clock. My "gang" had to report for work at three in the morning. I got twelve dollars and a half a week.

**The Strength of Initiative**

WHAT THE ASPIRANT TO future self-reliance. Musical encouragement

But a steady growth by successive specializations builds musical worth.

Let me illustrate from my own experience. Up to the time of my first concert engagements, I knew little of the orthodox methods of training, as well as of the vernacular of the musical structure. The Chet factor, though, remains the foundation. We Americans ought to stop and think about that.

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My family was poor, and I had no advantages whatever as a child. My dear mother loved music and encouraged me to continue it. She was a soprano, and I asserted myself as a high soprano when I was about six, and my mother thought it was a good voice. Since she lacked the money to engage a teacher for me, she taught me herself. What little salary I was able to earn I used to give to Moses Charlap, and I never got individual lessons. My solo performances were usually accompanied by a choral background, and the only lessons I got were those of the general choral training, intended for all of us.

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**The Strength of Initiative**

WHAT THE ASPIRANT TO future self-reliance. Musical encouragement

Pitching those ice blocks gave me a chest expansion that any singer would be glad to have. I can recommend work in an ice plant to our coming generation of tenors.

#### The Rubicon is Crossed

**W**HEN I WAS READY, at last, to come to New York to study, I started a room with four other French fellows. The room cost five dollars, and we slept in relays. My lessons, at ten dollars each, soon ate up my savings, and I got a job with the Aetna Insurance Company to keep me going. The job did not last very long, and then I took one very far, considering the price of music lessons. I was determined, though, to get a musical education, so I saved on food and amusements.

Many a time I went without dinner in order to save money for my lessons. It was worth it. Never was there a singer comparable to him, and I honestly doubt if there ever will be. The natural quality of his tone was matchless, and the artistry with which he used his voice put him in a class entirely his own. I often dreamt that I could outdo a Caruso (the one I wear in "Manos"), or that I would be singing at the Metropolitan.

I got my first regular position as a tenor in church work. Soon other openings followed. I was engaged to sing privately at parties, weddings, and funerals; and I made some records; that is another, better known tenor; that sang the songs I simply

put in the high notes. In time two extremely tempting offers came and caused me much thought; one was a chance to go into musical comedy, and the other was the offer of a loan from a great music publisher to go abroad and study. Finally I refused business comedy, I would be spoiling my chances for concentrated study and for the higher forms of art that meant more to me. And I had the greatest hesitancy about coming with other lands, we have no golden age of vocal traditions? That depends on us, today, to help build such a tradition? This means an immediate responsibility. I am an ardent advocate of keeping to our engagements for another year; and it all came out right in the end, for I was given a New York debut with the New York Symphony Orchestra, and the summer I was able to take my wife abroad for six weeks of study, money that I had earned by teaching.

I have never found that hard work, self-denial, and the shouldering of responsibilities were things to regret. On the contrary, they give one something—a sense of self-reliance, a lack of vainglory, just an appreciation of values. Singing, I mean, is important to the public performer as well balanced scale. That is why I have learned the story of my own beginnings find its way into a talk on what a singer needs. He may find a "boost" very helpful; but he will find the ability to depend upon himself more valuable still.

#### And Study Goes On

I AM OFTEN ASKED what the young singer should do once his "study is

## Prescriptions for Specific Faults

Prescribing for Musical Faults as the Doctor  
Prescribes for Physical Ailments

By Paul J. Creston

**Ex. 1**

This exercise can easily be adjusted for the left hand.

In each case carry this as far up as possible, and then return backwards to the beginning.

The following pairs of fingers may also be used: 2, 3, 2, 4, 3, 5, 4, 5.

Then try these arpeggios. And all that follow must be adapted to the left hand.

**Ex. 2**

After this, the following, slightly more difficult, requires an extra dose of "patience" and "perseverance."

(1) Extend the fingers and stretch them apart as much as possible.  
(2) Extend two adjacent fingers at a time and stretch them apart as much as possible.

In the cases of scales, arpeggios, and octaves, it will not do to give exercise those forms of scales, and so on) but rather give exercises to eliminate the cause of bad scales, arpeggios, and octaves. Bad scales are most likely a result of a clumsy thumb, while bad octaves may be a result of either poor expansion or weak fourth and fifth fingers or a stiff wrist.

At all times, the real cause of the defect should be found and the most direct and fundamental means of eliminating it be found.

Here are two exercises for the thumb:

**Ex. 3**

Again make exercises with similar motions for the left hand.

**Poor Expansion**  
In the following, a study for expansion, be sure that the first note remains held throughout.

1. Extend the fingers—not separated. Pass the thumb under the palm and outward—alternately—many times.

2. Extend the fingers as before. Separate the thumb from the fingers, by moving it sideways—then back to position. Repeat.

With a little thought many exercises of this sort may be discovered.

(Continued on Page 184)

With the realization of the analogy between the music teacher and the doctor will come many ideas on the perfection of technique, rhythm, and so on in the individual pupils. The purpose of medical science is to find the cause of disease in the human anatomy; and similarly, the purpose of the teacher is to find the faults in and cures (corrective exercises) for each individual's playing. Such corrective exercises, to be of any real value, should be fundamental and direct; that is, they should at first be of simple kind and gradually become more difficult, while always being a direct attack on the fault.

Now, just as a doctor will besides giving one a medicine, also instruct him to follow a certain diet, so the music teacher, besides corrective exercises at the instrument which are in reality the dietary (program), give certain exercises away from the instrument and which affect the muscles directly—so as to make it easier for a pupil with a clumsy thumb and cannot draw a sharp scale, well by merely practicing scales—instead of improving the ungracefulness of the thumb by simple exercises of passing that finger under the hand, both at and away from the keyboard. In fact, many passages depend on a certain muscular control which can be best attained by direct exercises away from the instrument, than by mere repetition of the difficult passages.

Following are only a few of the common defects in piano pupils and a method of "curing" them to illustrate the doctor-teacher's method of abolishing a fault:

#### Wealthy of Fourth Finger

The following exercises a few minutes each day, for several weeks, together with a dose of "patience" and "perseverance," will bring results. Each is to be repeated at least five times; and this applies to all which will follow.

**Ex. 4**

With a little thought many exercises of this sort may be discovered.

THE ETUDE

# How to Organize and Manage a Successful Junior Music Club

By Gladys M. Stein



THE SHERMAN THOMPSON BABY ORCHESTRA

The tiny musicians, two to six years old, are conducted by Karl Moldrem

#### Requirements for the Third Pin

All the major scales in four octaves  
All the major arpeggios in four octaves

Ten lessons, again, without missing or being late

Average of 90% at each lesson

Participation in three recitals

Three additional pieces memorized.

The more advanced pupils will be able to pass these tests quickly, but the beginners not so easily. It will speed up the work of the club immensely. After the club is formed there will be little or no grubbing around playing in recitals, practicing scales and arpeggios, and so on. Those pupils who have formerly refused to memorize, now that they can do it if they really try.

After the teacher has decided to form the club a notice should be posted upon the bulletin board in the studio waiting-room, DO YOU BELONG TO "THE SHARPS AND FLATS CLUB?" You may become a member by taking five lessons without missing or being late. Each lesson must have an average of 90%.

During the summer vacations the meetings can be held more often, and at the homes of the members if they wish. In this way the teacher will meet the parents and see from what kind of homes the pupils come. Very often she will receive an "eye opener" on questions which have puzzled her concerning the pupils. When the teacher is present there is less danger of the younger (and sometimes the older) pupils becoming boisterous. Such actions on the part of the pupils reflect on the teacher. Another thing to be considered is the tone that can be given to the meetings by the teacher. If she can teach some point in music or history, through an enjoyable game, the parents will be less likely to consider the club as unimportant.

#### Officers

TO GIVE the club a grown up air, it should be organized like a business.

This should be done at the first meeting. The members write on slips of paper the names of those they wish for officers, and then vote for them, one by one. When they get into high school they will find these little experiences of help.

The chairman should be fixed for some definite time; new elections being held at the end of this period. The club meetings should be opened in a businesslike order. Dates for future meetings, programs, refreshments, and orders for pins should be taken care of during the business session. Let this part of the meeting be short and to the point, or the children will soon lose interest in it. There should be no club dues, if the teacher is to have the endorsement of the parents.

#### Refreshments

If NOT watched carefully the "cents" question will break up the club. Children need only simple things, and it should be clearly understood at the beginning that all elaborate and expensive refreshments are to be eliminated. Lemonade and

cookies, candy, or ice-cream will be quite suitable. Refreshments should be bar, when you stop to think that the club may contain twenty-five or thirty members, even this simple refreshment would cost considerable. In every class there are those who are well-to-do and those who are poor. If no rule is made, the poorer pupils will put themselves to greater expense than the others to keep up with the others. This is not fair to the parents; and it may even cost the teacher some of her best pupils. The host or hostess may furnish the refreshments, or a group may serve each time. These problems should be worked out by the club as no fixed rule will fit all.

The pupils may want ribbons and colors the same as they have in their school clubs. All the members should vote to ascertain the particular colors desired. The secretary then brings the ribbons and each member pays for his or her own. They wear the ribbons to and from the meetings. Many trophies will be received as to the meaning of them, resulting in a number of new pupils.

#### Games

MOST OF THE TIME at the meetings will be taken up by the games. These should be interesting and instructive. There is a splendid book entitled "Games and Puzzles for the Music Club" by Daniel Bloomborg.

Many of the everyday games can be changed into a little thought, into music games. If the children are given a chance, they will invent new games, and good ones, too. One kind of game that is well liked is the one made of the colored covers of music magazines. These are cut up into medium sized pieces. Each member is given a puzzle. Then when they run races to see who can piece the picture together first. The children will work on the picture carefully to win the puzzle and they thus learn to follow directions, the names of the musicians. It is well for the host to take charge of the games. This helps to give him poise and training in entertaining. Children are quick to criticize each other, and seldom does a member, by some clever trick, outwit the other members of the club.

It is surprising how thoughtful the boys and hostesses the little children make. Prizes should be limited to six or less for a meeting; and it is well to make a rule that no prize may cost more than five cents. These prizes may range from packages of candy, pencils, toy soldiers, and miniature pianos to trinkets and pocket mirrors. The children appreciate these just as much as they would more expensive prizes. Whoever has charge of the meeting furnishes the prizes.

#### Music Programs

ONE OF THE questions that may be asked by the club is whether the music program should be furnished by the club members or by the teacher. This may be settled by voting. It is perhaps most advantageous to use both plans, the teacher providing the music one week and the pupils the next. However, if some rule is not made, it is better to shift this responsibility to the teacher. Parents should last not more than fifteen minutes. Sometimes they can be devoted to one composer, with a short talk about his life and compositions. Programs should be short and very entertaining.

### Write-ups

**THE CLUB** (or if the child is too young, the teacher) should write and send a notice of the meeting to the club. Games were played with honors going to Doris Shaffer and Carl Werley. Other members present were . . .

New ideas may be obtained by reading the society pages of the paper. Have the notes typed on ruled spacing lines. Notices could be sent to the newspaper within twenty-four hours of the meetings.

This presents a few of the many things that may be done through a junior music club.

### Memory Work

By Gloria F. Pugley

A wise man once said: "The great art of memory is attention." And another: "Excellence is never granted to man, but as the reward of labor." Two truth bearing facts worthy of high regard!

Memorizing music is of the utmost importance. Most pupils who wish to play his music soulfully, expressively and confidently. Most teachers today require memory work of their pupils. However, there are a few who willingly do not. Needless to say, the pupil whose musical aspirations were born of the desire for military like trade instruction, will, without a doubt, be greatly handicapped when the time comes for him to realize his ambitions if he has had no previous training in mental work.

Regardless of a child's age or nature, regardless of a pupil's age and progress, he should invariably be taught, at the very outset, to memorize his simple exercises and studies or staves of dictated notes. He should be taught to differentiate between the pitch of one tone and that of another and be able to ascertain whether it is one-half or whole step and if they go up or down the keyboard. In teaching the pupil, during the early days of his musical education, to be always alert and watchful of the minutest detail and of the extreme importance of this phase of the profession, it will later find that his memory has been logical and carefully developed and his musical capacity strengthened.

Those more advanced pupils who seem to have some degree of difficulty in memorizing, can attribute their fault to a great extent to ininstinctive study and failure to concentrate. Their minds are not whole heartedly on their work. It is not easy to memorize efficiently; it takes patience and lots of effort! There is no class distinction for those who can and those who cannot, as they put it, memorize. Any one who boasts of the power of brain at all and possess the will necessary to succeed, can memorize music and retain it.

Listed below are a few simple rules and suggestions for better results at memorizing. They have been put to the test and found exceedingly helpful:

- Maintain relaxation throughout by eliminating all conflicting thoughts.
- Memorize but one page at a time and spend no more than twenty or thirty minutes on each day.
- Divide the page into groups of three. Analyze thoroughly. Play three times single handed with the music, being sure of correct fingering (this is very important) then twice, both hands, from memory.
- Proceed on down the page in this manner, each time memorizing from the beginning up to the new starting point.
- When the entire page has been played through twice from memory, discontinue (whether or not you

think you know it) until the next practice period. Keeping everlasting-ly at it tires one mentally and physically; a few minutes each day bring better results.

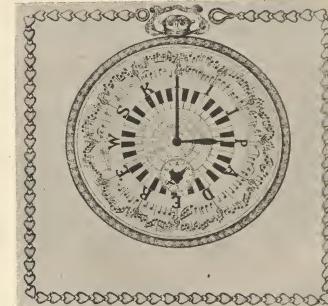
6. When the piece has been mastered completely, go on to thoroughly memorized that seemingly it is forgotten—add it to your repertoire and keep it in practice by frequent repetition.

### The Easier Scales

AS A MATTER of fact, Franz Liszt and Dr. William Mason pointed out

### A Novel Musical Watch

A gift from Grateful Compatriots



A WATCH, in the form of a globe with markings symbolizing the musical and political career of Ignace Jan Paderewski, has been purchased by the Polish Veterans Association of America, in celebration of the pianist's birthday, which occurred on November sixth.

The watch, which was designed by Roman Dzikowski, will be presented to Paderewski by a delegation to his home in Switzerland. The hands of the watch are in the form of a baton and drum, and the second hand is in the form of a sword resting on a small map of Poland. The circumference of the dial contains musical phrases from the composer's works; and, in place of the usual numbers for the hours, the dial is marked with the twelve letters of the composer's name.

PADEREWSKI: The musical phrases were taken from Paderewski's popular composition, *Minet P'Antique*. It will also be noted that the words *Polska Podole* appear in place of the numerals for the seconds.

Each second is indicated by a letter of an inscription which reads in Polish, "*Urodzony Szesciesto Dnia 6 Listopada Roku 1860 w Kurzwelowej*"

The case is made of solid gold, with several diamonds and rubies set in to represent his present and future musical genius. The winding stem is made to appear as a crown, representing Paderewski's kingship as a master of the piano. It surrounds a setting of topaz, Paderewski's favorite stone.

The chain is made of solid gold in the form of seventy-five hearts, again designating the master's anniversary.

Although about five hundred dollars has thus far been collected by the Veteran's Association to pay for the watch, L. L. Krzyzak, Adjutant General of that organization, is appealing for donations from anyone interested. The address of the Veteran's headquarters is 56 St. Mark's Place, New York City.

## The Key of C

By Agnes Clune Quinlan

that on the keyed instruments the easiest keys to play (especially in scale playing) are those in which five black keys are used; that is, D-flat, B and F-sharp or G-flat. The reason is that the human hand fits into this position far better than into that required by the Key of C. Chopin and Rubinstein have called attention to the fact that the most difficult scale to play is that of the Key of C.

One of the singular aspects of this is that certain composers of the day, who are often marvelous melodicists but have learned to play only by ear, usually fall into the habit of playing with all of the black keys instead of with the white. Irving Berlin is a singular instance of this. Victor Herbert used to feel that every key had distinct characteristics. He once said of the composer, Edward German, "He is the man who always writes in the Key of G; and, if he doesn't see the notation or the keyboard, the Key of C is no different from any other one."

### The Masters' Whiskies

EVIDENTLY many composers have had a special predilection for this key. Is it just a few notes strung together, which are incapable of being molded into the great thoughts of the greatest composers? Has it a character all its own? Has it sweetness, brilliancy or strength? Is it capable of being the firm, solid and inspiring base upon which to build a masterpiece such as Beethoven's "Fifth Symphony"? Yes indeed, for that master work is written in C minor; so also is the *Funeral March* of his "Third Symphony."

Here is a list of some of the works written in C or C minor:

- Moeran's second and sixth symphonies;
- Händel's *Ode to Saul*;
- Also his *Pastoral Symphony* from the *Messiah*.

Schubert's immortal "Symphony, No. 1" "Brahms' "First Symphony."

Wagner ends "Siegfried" in C. Also he chose to end "Tristan und Isolde" "Die Meistersinger" in this key as well as the beautiful *Prize Song* from that opera.

Liszt chose this key for *Les Preludes*, which was inspired by reading Lamartine's meditations.

Strauss used it in his highly descriptive tone poem, "Tod und Verklärung."

Stravinsky's *Firebird* is in C.

And so we find that the simple "Key of C" of childhood memories for most of us, has a majesty and strength which were deemed worthy for the structure of some of the greatest works of our greatest composers.

### Left-Hand Sustained Notes

By Annette M. Lingelbach

If the left hand continues to be noticeably weak in sustaining whole notes against the right hand, the following exercise will receive the rhythmical development from Study No. 47, Book One, of "Czerny's Selected Studies." It is also recommended for right-hand practice.



THE ETUDE



*Massenet has filled our dreams with charming creations. It would be impossible to mention all the heroes in Cleopatra, Le Roi d'Yverdon, Les Héros, etc. Massenet was an eminent pianist, we are tried to point on one note that of the master bringing under his white and flexible hands these beautiful and animated figures. Among others, we must add to the right side of the portrait the noble artists who were redoubtable colleagues of the admirable ladies whom we have seen assembled here—Jean, des Grieux, Hernàd—all those who loved Miriam, Salomé or Manon. Our readers will here the faces of the brothers de Reszki, of Renaud, of Saligane, Maréchal, and also those of Mmes. Lucy Arbelle, Bréval, Calvès, Sybil Sanderson, Guiraudon, Lina Cavalieri, Mary Garden, Marguerite Carré, Delia, and so on—in other words the most important of those who have interpreted the heroes and heroines of Massenet.—The picture and inscription are reproduced from "Musica"*

## The Picturesque Youth of Jules Massenet

By Maurice Dumesnil

TO THE PUBLIC at large and to opera fans in particular, for whom the name of Massenet remains most closely associated with one work, the adorable "Manon," it will come as a surprise to learn that the author of this famous opera, who died last year, was one of the most prolific composers of his day. Indeed, Massenet, lord of the divine smile, poet elect of the Elysian fields, was also one of the most indefatigable workers music has ever known.

His interesting personality manifested itself as that of an important period of his life covering his childhood, his student days and the ensuing years during which he obtained the much coveted *Prix de Rome*. After a career of two or more months at the Villa Medici, then returned to Paris where his first lyric work, the "forgotten opera," was soon to be performed on the stage of the Opéra Comique.

Massenet, born on the 12th of April, 1842, studied at the Ecole de Musique in the center of France. He was the son of a former engineering officer in the army, who had resigned in order to become a steel manufacturer.

The four elder children were from a first wife; and it is interesting to note that they showed no musical aptitude whatever. Massenet's brothers and sisters were musically gifted for the arts, and for music especially. Probably this heredity came from the engineer's second wife, whom he had married after becoming a widower, and who possessed a notable pianistic talent.

*An Early Promise*  
THE WHOLE FAMILY moved in 1848 to Paris. But M. Massenet, MARCH, 1936

senior, had failed to build up any large fortune, and his wife started teaching the piano, in order to help increase the income of the household. She promptly discovered the striking gifts of her son, and decided to let him follow in her footsteps and try to pass the entry examination at the National Conservatory. The youngster was then only ten years old, but nevertheless he was admitted immediately after a stirring performance of the finale from *Manon*'s *Comédie Humaine*. In 1856 he was awarded the first prize.

It was then that the promising career of Massenet came close to being ruined as a consequence of various events which caused his father to move once more from Paris to Chambéry, a provincial city located near the Alps. The school at which he had studied had been closed; and the young lad's heart; but soon the situation manifested itself; but then an unexpected one. Since the earliest student simply could not bear the thought of remaining so far from his beloved masters, he escaped from the seminary and became a pupil of Savard, the celebrated teacher of the Théâtre Lyrique and gave lessons in art training at the rate of one franc an hour (twenty cents at that time). However, when Savard realized the difficulties through which his deserving pupil was struggling, he offered him the delicate gift of his services, and he was glad to drop in to do some work of arranging and copying, which was an opportunity for the young man to earn money.

Massenet's musical output was already important. From Rome he had sent to the Institut; a *Grande Ouverture de Concert*; a *Requiem* for mixed chorus, organ, violoncello and bass; a symphonic suite, "Pompéia"; the "Scènes de Bal" for piano; two *Fantaisies* and the "Scènes Hon-groises" for orchestra. But in Paris Massenet found himself confronted once more with financial difficulties. He had to return the money received in payment for the lessons.

Brief affairs soon began to "break" in his favor. In 1862 Massenet was awarded a second prize in counterpoint and an honorable mention at the *Prix de Rome* competition; and in 1863 he took both the first prize for fugue and the Grand Prix de Rome.

The young musician was twenty-one and fully equipped for the artistic fight. Soon he left for the Eternal City. Writing, tony

years later, of his experiences at the Villa Medici, he spoke with emotion of the unforgettable memories linked in his mind with this institution, of the *campagna romana* through which he wandered on numerous excursions, and of the entire great painters and sculptors, Falguière, Chapu and Carpeaux-Durand, who were his companions of promotion.

But this stay was meant to play a more important part in his life. Liszt never failed to visit the Academy, and this is what made him his pupil; and it was through this genial Hungarian that Massenet met Mlle. de Sainte Marie, who was to become his devoted wife. Liszt was thinking of returning from the world in order to dedicate his life to the church. With this aim in view, he had collected seven of his pupils in his studio, among them Mme. de Sainte Marie was one of them. The engagement lasted for many months and until the pensionnaire of the Academy had completed his regular sojourn. But before starting from Rome on the 6th of October, 1866, the wedding ceremony took place and the return to Paris was at the same time a honeymoon trip.

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## A Bow to the Public

IT WAS THEN that through the influence of his master, Ambroise Thomas, he secured an opening at the Opéra Comique, and the "forgotten opera," "La Grand' Tante," was accepted. Truth to say, this honor was not in reality so flattering as it appears, since it was due to the fact imposed by the French government in exchange for a subvention, the director was under the obligation to produce each season a certain number of acts written by French composers and Prix de Rome winners.

The first work by Massenet was one act.

It really belonged to the typical "opéra comique" style, with its formula of music interspersed with dialogue. "Carment" and "Lakmé," later on, were also originally along these lines. The libretto of "Carment" was Grandvallet, two friends of M. du Locle, the director of the Opéra Comique, a circumstance which also contributed to open the doors of this theater. The music was dedicated to Ambroise Thomas.

The story is scenic and entertaining. A young soprano, the Marquise de Kerdrel, who was an officer in the French army stationed in Africa, came back to his native Brittany to take possession of his great uncle's fine legacy. There he met his great aunt, a widow, who had married, at the ripe old age of years, whom the great uncle had married, in *extremis*, just before his death. Both, as was convenient, fell in love with each other, and they could have married at once, had it not been for various hindrances coming in the way. Finally, a secret will whereby the great uncle disbarred his nephew on account of his dissipation. But, since the will named the "great aunt" as the heir, nothing was changed in the final outcome, and the plot wound up by the traditional matrimony.

## A Bright Beginning

"LA GRAND'TANTE" was performed fourteen times, and this can be considered as highly successful for a new work by an unknown composer. Most of the reviews praised the music and lauded its excellent melodic qualities, great cleverness in the handling of the instrumentation, and much spirit and dramatic exuberance in the ensemble.

Still, conditions had been adverse on the

opening night. Lack of proper rehearsing in one particular point of the mise-en-scène nearly caused a disaster. A girl who played the small part had to hold fire during some time to appear to be drawing the door through which the Marquis de Kerdrel, impersonated by the famous Victor Capoul, was to make his entrance. She got so nervous that she overlooked the detail; so that, when the tenor entered, he found her standing there in the wrong position, with her back turned on him.

At that time precisely he had to sing these words, "Thank you, thank you, my God! At last do I see a human countenance!"

Of course an irresistible outburst of laughter swept through the whole theater, filled with the sophisticated audience of première nights.

Then when the stage director stepped forward to announce the names of the authors, as it is customary to do in Paris at the end of every performance, a black cloud seemed unexpectedly from no one knows where and crossed the platform, causing another fit of hilarity.

"La Grand'Tante" would have remained in the repertoire as an excellent *lever de rideau* ("curtain raiser") for the act preceding the principal item on the program, and its popularity perhaps would

have equalled Victor Massé's "Les Noces de Jeannette," but something happened that stopped its career abruptly. The work was withdrawn by the composer and the printed scores were called in and destroyed.

## A Fellow Worker's Appraisal

IN HIS INTERESTING "Massenet and His Works," Marc Delmas, the respected French composer, wrote as follows:

"Please do not expect anything but second hand, or even poor third hand information from me concerning 'La Grand'Tante,' for certainly this little score would deserve to be analyzed; not—ah! certainly not!—because of the place it held in the life of its author. Much to the contrary, Massenet did not want to ever mention it again, and he absolutely refused to speak about it. I do not know if it was published at that time, but I can truly certify that the printed score remains absolutely 'unfindable' in whatever music store you may think of, or even at the very bottom of the dusty showcases which swarm all along the quai near the Pont des Arts!"

"La Grand'Tante" would have remained in the repertoire as an excellent *lever de rideau* ("curtain raiser") for the act preceding the principal item on the program, and its popularity perhaps would

**Back to the Light**  
UNDER SUCH CONDITIONS, a fragment of this work will prove of



SCENE FROM THE FOURTH ACT OF MASSENET'S "MANON"

## Making the Pupils' Recital Interesting

By C. Welch Robbe

THE MAIN PURPOSE in planning a recital is to practical way to best in American composition along with the best in classical music. The arrangement is such as to allow the widest of contrast in melody, harmony, rhythm, and dramatic exuberance.

The curling and twisting ribbon-like melody of Dr. Cooke's "Jig" should be directed to the steady way-like progression of the harmony in *Chant du Voyager*. Grey's *Yellow Rose* is a very "powerful" number in A-flat, which is quite unlike the *Mimet* from the "Symphony in G Minor." MacDowell's *Witches Dance* is immediately followed by shadow and long, slow, sustained notes. Long mists prevent a proper finger position, and their causing the fingers to slip on the keys can easily bring disaster to a performance.

## Details That Tell

EACH STUDENT in order to insure a friendly audience may be requested to invite ten friends. This list should be previously handed to the instructor.

It is helpful for the young musicians to play their selections to younger companions, sometime before their public recital. Getting used to the audience situation, experiencing the

problems: how to get ready for the recital, how to dress, how to hold the instrument, how to keep the bowing right, how to hold the bow, how to end the piece "by heart"; these are factors in the success of the event. A profitable scheme is for the student, when practicing at home, to imagine that he is playing for a critical audience.

During this period prior to the recital, additional music should be studied, but it is questionable whether an advanced classic should be started. Students need to be cautioned against carelessness in handling knives and sharp tools; for injured fingers may be fatal to an appearance. Fingernails should be kept off or cleaned after round and end games. Long mists prevent a proper finger position, and their causing the fingers to slip on the keys should be brought to a performance.

The young player, if he enters from the left, should leave in the same direction. He should make his entrance with a firm, steady step; somewhere near the center of the stage, he should recognize his audience by his intonation of his head and a pleasant smile, just as if he were meeting a group of friends and saying, "Good morning."

At the conclusion of his number, he should leave the scene from the right. This allows him to swing around and face his audience slightly smile as he prepares to walk off the stage.

About the last bit of practical and psychological advice that the instructor can offer his students is to remind them to "Begin to play a little more slowly than you think your music really should go."

Here is a sample program.

## I

- (1) *Chant du Voyager*  
Op. No. 3.....Paderewski  
*La Danse*.....Cooke
- (2) *Hymn to Kosse*.....Nordahl
- (3) *Gavotte*.....Grey
- (4) *Witches Dance*.....MacDowell  
*Romance*.....La Forge
- (4) *Contra Dance II*.....Beethoven  
*To a Wild Rose*.....MacDowell

## II

- (5) Quartet: *Sing Me To Sleep*.....Bingham-Green
- (6) Duets: *A Garden Lullaby*  
(Barcarolle).....Offenbach  
*Flower With The Tide*.....Wilson
- (7) Duet: *Sundown*  
(Londondry Air).....Wilson

THE ETUDE

# Beginnings and Endings

How the Masters Began Their Compositions

By Dr. Percy Goetschius

## Exceptional Beginnings

TAKING UP MOZART, first, there is at least an intimation of a departure from the accepted rule in the finale of his "Sonata in B-flat" for piano, which begins thus:



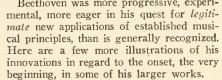
The key is B-flat; and the very first note, *d*, belongs to the tonic chord. But this *d* is always present in the Dominant Seventh of C major, which he seems to do here (without our permission).

As to Beethoven, the first evidence of an independent beginning, in his sonatas, occurs in the *finale* of the fourth one, where he starts emphatically with the dominant chord of his E-flat (Ex. 3):



Even more pronounced is the dominant beginning of his "Sonata in D minor, Op. 31, No. 2" and the *finale* of his "Second Symphony" has a curiously distinctive dominant onset. Then an unusually mysterious beginning is seen in Beethoven's "Sonata in A major, Op. 101," where he starts out with the dominant chord in such a way that one assumes the key to be E minor. See also the beginning of his "Sonata in E-flat, Op. 31, No. 3." It starts out with the Supertonic Seventh (subdominant family); and this chord runs on, partly in altered form, for no less than five measures, before the tonic on E-flat solves the mystery.

Mendelssohn. In his forty-eight "Songs Without Words," sets aside the tradition of a tonic beginning in only three instances: in No. 10, in B minor, where the first three measures denote the Dominant Seventh Chord; in No. 25, which is similar; and in No. 30, where the beginning of the Dominant Seventh chord is in E major, and the beginning of the "Song" is properly in the tonic. More striking is the onset of Mendelssohn's *Variations in E-flat major* (Ex. 5, A) and of the melodic beginning of his *Wedding March* (Ex. 5, B):



Now, since this is a universal principle of action, it is obvious that it has a bearing on every undertaking in music, as elsewhere else in nature. And it will prove entertaining, and probably instructive, to examine and witness the attitude of our masters of composition toward these two outstanding units of the musical proton.

## The Beginning: Its Harmonic Aspects

BEAR IN MIND that our investigation of a piece must be limited to the very first phrase; for that is the only one that constitutes the actual "beginning." The onset of any later phrase in the composition is influenced by what preceded it and is therefore, not that type of independent beginning with which we here concerned.

## The Tonic Beginning

IT WAS a natural point of view, shared by every composer before the eighteenth century, and with almost the entire nineteenth, that a piece should begin from the keynote, the tonic of the key: "I have found very few deliberate digressions from this principle, in the music of our greatest early classic writers," (prior to Beethoven).

To make sure that you grasp the rule, note the manner in which Beethoven begins his first published work, the "Trio in E-flat, Op. 1, No. 1":



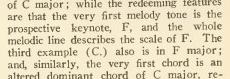
Every movement in his first three sonatas starts out, thus, from the tonic chord. Still, while this tonic onset is the prevalent practice in classic writing to a nearly exclusive degree, a few interesting exceptions will be encountered.

B. is the starting onset of the *finale* of his "Sonata in F-sharp major, Op. 78." It is a "mixed" chord, the subdominant with the Diminished Seventh Chord of D minor, which does not yield to the principal key, C, for nearly two full measures. The second one (Ex. 6, B.) is in F major, but it begins with an altered dominant chord of C major; while the redeeming features of C major; while the redeeming features of the first melody tone is the prospective keynote, E, and the whole melodic line describes the scale of F. The third example (C.) is also in F major; and, similarly, the very first chord is an altered dominant chord of C major, returning to a chord on c, as Dominant Seventh of the proper key.

Chopin starts his "Mazurka, Op. 41, No. 2

Thus:

Ex. 7 Andante



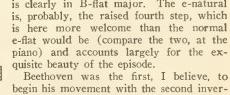
The mazurka is in E minor. Its beginning is in A minor, but, as Ex. 4, A, there are strong indications of the fundamental key (E); for this first chord is a chord of E, only with the g-sharp it is a major chord, and the added d-natural throws it over into A minor. The E minor asserts itself in the slow movement that follows.

A gentle and lovely sequence occurs in the slow movement (*in the Garden*) of Karl Goldmark's "Symphony, 'The Rustic Wedding,'"



This beginning looks and sounds like G minor. However we know the basic rule—"The identity of a chord depends upon what it does, not upon what it says always excepting when the progression is normal." In Ex. 8, on this chord we find that it is a chord to B-flat major, as the subdominant of that key. The c-natural in the third measure complicates the analysis a little, though it is too brief an intimation of F major to alter the fundamental situation. Space forbids an exhaustive demonstration of the points here made, but a half. And it is true that this is not the actual beginning of the March, since a pronounced *Introduction in C major* precedes it—but it is the melodic start.

Schumann, that daring innovator, begins three of his four "Nocturnes, Op. 26" on unusual harmonies, thus,



B. is the very beginning of Beethoven's "First Symphony." It is unquestionably in F major, although the symphony is in C, which the second measure confirms. It is the first movement that looks; the tonic does the mischievous job of being the flat-major which switches the harmonic over into C major. Leave out this flat and our C major tonic stands revealed.

B. is the starting onset of the *finale* of



sibly write an original melody for every song poem submitted, so he often resorts to using parts of copyrighted or published works. If the owner of this "huck" composition should ever have it published or publicly performed, he would run great danger of being sued by the copyright owners on whose works his composition has infringed.

#### Where can a song writer obtain information about song rights?

Such information can be obtained by writing to the Music Publishers Protective Association, 1501 Broadway, New York City; or to the American Society of Composers, Authors and Publishers, Rockefeller Plaza, New York City; or to the Song Writers Protection Association, 125 Sixth Avenue, New York City.

#### Is anything being done to eliminate the song shark?

Inasmuch as the song shark is usually sufficiently clever to stay within the literal meaning of the law, it is impossible to prevent him from getting away with it. There seem to be only two ways to eliminate the song shark, and these methods are being used at the present time. The first of these methods is to educate the general public on the practices of song sharks, and to warn it against dealing with them. The second method is more active, and is intended to secure the co-operation of the Post Office Department. The song sharks' operations are fraudulent, although perhaps not legally fraudulent. So many complaints have been registered with the Post Office Department that it has made a survey of this practice, and definite standards and statements from the legitimate music publishers, and is taking definite steps to put the song sharks out of business and to prevent the use of the mails for their nefarious negotiations.

#### Approximately how much money do song writers earn per year?

Believe it or not, statistics show that song sharks collect over one million dollars (\$1,000,000.00) a year from amateur song writers alone.

The music business is really open to anyone who meets the requirements of ability and

the creation is a masterpiece it occurs to very few to question the ethics of the person making that statement.

#### What is a "song poem"?

A "song poem" is a poem written for the express purpose of having music "set" to it. Actually, there is no such thing as a "song poem." This phrase was coined by the song shark who used to lead unsuspecting amateur song writers to believe that popular music is created by writing a melody to a poem. The term is constantly used by amateur writers, but even the average music publisher does not even know what it means.

Inasmuch as standard music, it happens quite often that music is written to a poem, but in such a case, the poem is by a well-known poet. Examples of such songs are "On the Road to Mandalay," "Trees," "Invictus," "Cargos" and "Danny Deever."

#### Are there any legitimate or bona fide agencies or brokers for submitting songs to publishers?

There are no legitimate or authorized agencies or brokers for submitting songs to publishers.

It is the practice of the song shark to definitely false and has arisen partly due to the stories spread by disappointed song writers who have taken this "sour grape" method of explaining away their lack of success, and partly to those who have taken advantage of this rumor to bring unsuspecting victims to their doors. Only a small percentage of the popular songs written ever reach publication. The reason for this is simply that more songs are written than can possibly be published and that the demand is greater than the supply.

Furthermore, a great number of the popular songs written by amateurs and professionals do not come up to the proper standards and are therefore discarded because they would not be marketable. The music business is really open to anyone who meets the requirements of ability and originally.

## RECORDS AND RADIO

By Peter Hugh Reed

ONCE LOOKED UPON AS the most unusual among enlightened nations, the United States is now considered to be leading the most musical country in the world. An analysis of the choral and broadcasting programs of 1935 proves this conclusively, for during last year more symphonic and chamber music, more famous artists and noted musical ensembles were heard over the National Broadcasting Company's network than ever before in the history of radio. European observers have recently admitted that more art music is being heard by Americans and more money is being spent for this kind of music in the United States than by any country in the world. Thus radio proves its value to music by advancing it if not to the most important of the arts—at least one of the most essential.

Beethoven, in varying moods, at different periods of his creative development, comes to us in three albums recently released by Victor. In the first album, for example, we have the youthful, happy spirit which wholly Beethoven expresses himself in a sonata for violincello and piano (Opus 5, No. 2 in G Minor), while in album M289 we have the slightly matured, seemingly carefree Beethoven as expressed through the medium of his string quartet (Opus 18, No. 5 in D Major). In the second album, through the medium of the string quartet (Opus 135, in F Major) we have the fully matured Beethoven expressing himself in retrospect. All three of these sets being excellently performed and recorded, we will not linger on interpretation but instead recommend them to the serious student. The protagonists in the violin-cello sonatas are Piatigorsky and Schnabel, while those in the quartets are the Budapest and Bausch String Quartets respectively.

Huberman, who recently celebrated his 70th birthday, wrote his "First Symphony" at the turn of the century when he was thirty-four. Unlike his later symphonies, the "First" may be said to be the forerunner particularly Tchaikowsky—at the same time that it establishes his individualism. In his interpretation of this work, Eugene Ormandy (Victor set M290) stresses the vitality and strength of the music, its gaunt and often austere lines, its splendid primitive quality. The march is given with the conductor's breathing—massive and vital.

Harriet Cohen, distinguished pupil of Tobias Matthay, plays two modern piano arrangements from Bach on Columbia discs 638380: the aria "Up! Arrose Theel Give Thy Heart into Jesus Loving Keeping from Cantata No. 155 (Miss Cohen's own transcription). The style is that of C. M. von Bülow's nationalism, as exhibited in his "Slavonic Rhapsody No. 3" (Columbia set 239), seems to be aiming for a gaiety which does not fit the material, but in his "Legende" (which is coupled with this work) there is a sentimental sincerity, a quiet charm, a gentle recording and the unusual qualities of the music recommend this record for further study and consideration of her interpretations.

From Bach to Mozart! Two string quartets, a piano fantasia, and two extended arias by the latter have recently sustained critical approbation. And, since all are excellent, recorded and performed, we include them here. That most disputed "C Major Quartet" (K 465) with its curious introductory dissonance has at last been fittingly played on record by the Budapest String Quartet (Victor set M 282). The "Queen of the Night" (K 587) has at last been given a performance worthy of its inspiration by the Kolisch String Quartet (Columbia set 237). Whether or not one considers Mozart's piano music of equal importance with the string quartets

oushously through others' works, or whether he is too green, to be trained in any molds and must start forth in original composition, he has in either case a right to expect from society a musical education, just as he has a right to be taught to speak a language. If he is to live abundantly he must be able to express himself.

Musical training has many by-products which are of value. To master any instrument requires self-discipline, well-developed memory, unusual accuracy. These traits are desirable; but what do they amount to as compared with the exaltation of life that comes with the absorption of life in the soul? For once a wise man in his soul is the world in him. He feels a harmony between himself and the music of the spheres; there is a swing and rhythm to his daily life. Though necessity may force him to perform but dreary humdrum tasks, if his true music is in his soul his life will be a song.

The right of every man to enjoy life and pursue happiness implies the right of every child to an education in music. The child will later express himself vicariously through others' works, or whether he is too green, to be trained in any molds and must start forth in original composition, he has in either case a right to expect from society a musical education, just as he has a right to be taught to speak a language. If he is to live abundantly he must be able to express himself.

"Music, at one and the same time the Queen and Cinderella of the arts, is the most difficult subject to write about intelligently and to some purpose."

—Mr. Ralph Hill.

THE ETUDE



United States Navy Band of Three Hundred Players: John Philip Sousa Leading. This was probably the greatest of all marching bands in musical history

## The March Through the Centuries

*March—"and be proud to belong to the proud old pageant of man"*

By Nancy D. Dunlea

WHO HAS NOT THRILLED to the strains of a march? Its rhythm has accompanied many human emotions. The march is as old as war and triumphal processions, weddings and funerals. "As a musical form its primary function is to regulate the speed of a large number of persons in motion." The march was employed in Greek tragedies, when the chorus entered and withdrew in measured movement, singing, unaccompanied. In this sense, the march is a musical form of pageantry, whether for entertainment or for war.

Perhaps most distinctive of the march is that it is largely music for the open air. Even those marches included in sonatas, symphonies and operas depict, as a rule, such as drums, kettle drums, trumpets and fifes. The foundation of military bands in Austra-Hungary was said to date from 1741 when troops marched into Vienna to be reviewed by Maria Theresa. Bands are found in nearly every drama of Italy, France, Spain and the war of Rameau and Handel. Even in harpsichord music the march is found early. An example is the "Suites des Pièces" by Couperin. The march developed as an art form into a dance form during the seventeenth century. Both in his opera and in his piano concerto in B flat major Berlioz used the march with two reprises of eight or sixteen measures. Later a sort of trio was added and then the first section repeated. It was called a trio because in a three part writing, instead of two parts as in the first section.

An important type of marches is the military march. This originated, it is thought, from the soldiers' songs. The "Soldiers' Chorus" from the opera Faust (Gounod) in march rhythm suggests this origin. The name "march," however, comes from the French word "marche" to "grind" and referring to the beat of feet. The French "marche" means to march. Rousseau called the march "the metre and cadence of the drums." The use of drums is found even in funeral marches. The Beethoven Funeral March composed "on behalf of a deceased friend" Opus 93, No. 12, has a distinctly march flavor because of the suggestion of the snare drum occurring first in measure thirty-two. Many marches have the preliminary fanfare of trumpets, whether military or not, because of this early heritage. Mendelssohn and Wagner use it, while the typical martial flourish can be heard in Elgar's march

"Pomp and Circumstance." An interesting analysis for students of the structure of Schubert's Military March is given in Elson's Book of Musical Knowledge.

The Military March as composed now for a band of wind instruments did not become popular until the beginning of the nineteenth century. It can be traced to the "War Songs" of the "Thirty Years War." The "Desauer March" of "L'Étoile du Nord" (Northern Star) by Meyerbeer is a good example of the German military march. Reimann says the march dated earlier than the "Thirty Years War" and evolved from many songs reinforced by instruments such as drums, kettle drums, trumpets and fifes.

The Turkish Grand March from "The Rains of Athene" by Beethoven (Victor 78 record) was played by Rachmaninoff (1919) doubtless echoes this Turkish influence on march music, which was finally adopted even by the conservative English Coldstream Guards. The Drum Major, who by his numerous antics offers contrast to the pomp of military marches, originated about 1800 in England. Chorus in "Ode to a Funeral March from his Sonata Opus 35. (Victor Records Nos. 35958-6470-35800) played by Mark Andrews on the organ, Paderewski on the piano, and Pryor's Band). This march suggests the tolling of bells in a church tower. The later march was called "The Star Spangled Banner" or "Our Redskins." The modern march which has repries of 4-8 bars and a trio, with ordinary parade march it is about

seventy-five steps to the minute. It is

popularly composed in 4/4, 6/8, or 12/8 time. An example of the 6/8 and 12/8 rhythm is the "Coronation March" from "Le Roi et la Reine" (Meyerbeer) which while marked Common time actually follows these patterns.

The late John Philip Sousa, conductor of Sousa's Band and called the March King of America, because of his hundred or so marches, is our best known modern composer of military and popular marches. His own marches and "Stripes Forever" was played as a funeral tribute.

Distinguishing the funeral march from all others, is its minor key. If the funeral march is in a minor key, the triad is usually in a major key as for example—in Beethoven's Eroica Symphony C minor with the triad C major. Probably no funeral march is more popular than "Dixie" or "The Stars and Stripes Forever."

The Turkish Grand March from "The Rains of Athene" by Beethoven (Victor 78 record) was played by Rachmaninoff (1919) doubtless echoes this Turkish influence on march music, which was finally adopted even by the conservative English Coldstream Guards. The Drum Major, who by his numerous antics offers contrast to the pomp of military marches, originated about 1800 in England. Chorus in "Ode to a Funeral March from his Sonata Opus 35. (Victor Records Nos. 35958-6470-35800) played by Mark Andrews on the organ, Paderewski on the piano, and Pryor's Band). This march suggests the tolling of bells in a church tower. The later march was called "The Star Spangled Banner" or "Our Redskins." The modern march which has repries of 4-8 bars and a trio, with ordinary parade march it is about

## THE MOST POPULAR MUSICAL COMPOSITION

The most popular musical composition, published in America today, is undoubtedly the *Stars and Stripes Forever* of John Philip Sousa. Certain pieces flare out with the great light of a meteor, and then disappear just as quickly; but, if we are to take the number of public performances of Mr. Sousa's work, during a decade, and will compare this with the hearings of any other work during the same period, it will be found that this marvelous patriotic march is heard more than any other composition. Your radio tells the story.

The marches embodied in operas are numerous and effective. The "Grand March" from Aida (Verdi) and the Grand March from Norma (Bellini) fulfill their title. The royal note is sounded in "Coronation March" from "Henry Eighth" by Edward German.

Mention of the wedding march almost instantly summons the Bridal March from Wagner's Lohengrin to our ears, and the Wedding March from Mendelssohn's "Midsummer Night's Dream." A piano

## Why Every Child Should Have A Musical Training

By George R. Walker

(One of the letters which just missed winning a prize in our recent contest under the above heading)

"Why should every child have a musical training?" is asked. To which the answer is, "Because it is his right." Every child is heir to the spiritual culture of mankind; and in this culture music takes first place. Great music is a translation into sound of what is most sublime in the human soul; and it is the right of every child to know through music the love and passion that abide within the breast of man; and the right that he may better understand his own humanity. Of what significance are the lives of Bach, of Beethoven, Wagner, Brahms—unless every child born after them learns through their music the potentiality of mankind?

To give a child a musical training is to give him a nearly perfect means of expressing the emotions that stir within him. Art is expression. Life is also expression. It is the natural desire of every man to express himself to others. The greater joy and life derives from the expression of the mind, the means of communication between man is superior to all other means, including words. Whether the child will later express himself vicariously through others' works, or whether he is too green, to be trained in any molds and must start forth in original composition, he has in either case a right to expect from society a musical education, just as he has a right to be taught to speak a language. If he is to live abundantly he must be able to express himself.







## SOUVENIR OF STEPHEN FOSTER

R. H. STULWITT

*Maestoso*

"OLD FOLKS AT HOME"

*Andante*

*rit.* *a tempo*

*poco animato*

*a tempo*

*rit.* *mf* *f* *rit.*

*Allegretto*

"OLD BLACK JOE"

*Moderato*

*f marcato il basso*

*p* *f*

*(Echo)* *p* *f* *mf* *f* *p rit.* *mf*

## "MY OLD KENTUCKY HOME"

*Andante non troppo*

*mf*

*dim.*

*l.h.*

*Tempo di Marcia*

"MASSA'S IN DE COLD, COLD GROUND"

*mf* *f* *mf* *mf*

*f* *mf*

*f*

*ff*

*cresc.* *ff*

# VALSE IN A FLAT

Grade 5.

With steady Rhythm M.M.  $\text{♩} = 72$

The sheet music consists of ten staves of musical notation for piano. The key signature is one flat (A-flat). The tempo is marked as 'With steady Rhythm M.M.  $\text{♩} = 72$ '. The music includes various dynamics such as *f*, *p*, and *rit.*. Fingerings are indicated above the notes, and measure numbers (5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55) are placed below the staves. The piece concludes with a final dynamic *Fine*.

CHARLOTTE E. DAVIS

The sheet music consists of ten staves of musical notation for piano. The key signature is one sharp (G). The tempo is marked as 'Moderato M.M.  $\text{♩} = 76$ '. The music includes dynamics like *dolce p*, *marcato il canto*, *a tempo*, and *rall.*. Fingerings are indicated above the notes, and measure numbers (60, 65, 70, 75, 80, 85, 90) are placed below the staves. The piece concludes with a dynamic *D.C.*

Grade 4.

# MEDITATION LOVE SONG

PAOLO CONTE, Op. 30.

The sheet music consists of ten staves of musical notation for piano. The key signature is one sharp (G). The tempo is marked as 'Moderato M.M.  $\text{♩} = 76$ '. The music includes dynamics like *dolce p*, *marcato il canto*, *a tempo*, and *rall.*. Fingerings are indicated above the notes, and measure numbers (15, 20, 25, 30, 35) are placed below the staves.

*con espressione*

8  
25 *cresc.*  
30  
35 *agitato* 35  
45  
50  
55  
60  
65 *rit.*  
70 *a tempo*  
75 *Adagio*  
80 *rall.*

154

THE ETUDE

SILVERED MISTS  
CHARLES HUERTER

Grade 4.  
Moderato con moto M.M. ♩ = 88

*cantando*

1  
10  
15  
20  
25  
30  
35  
40  
45  
CODA

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MASTER WORKS  
DANCE OF THE CANDY FAIRY

From the Nutcracker Suite

Of all the music of Tschaikowsky nothing exceeds in innate charm the "Nutcracker Suite." It is filled with musical subtleties which have made it one of the greatest of favorites on radio programs. Written originally for the orchestra and not for the keyboard. However, it is only a matter of a little persistent practice to make these "non-keyboard figures" flow fluently and this gives a decided variety to one's repertoire.

P. I. TSCHAIKOWSKY

Edited by C. V. STERNBERG

Grade 5. Andante ma non troppo M.M. ♩ = 84

a) The double notes of the l.h. in this measure and the two following measures form an ascending scale; that is, they stand in a certain relation to one another as well as to the downward motion of the melody in the r.h.

OF FOREIGN LANDS AND PEOPLE

ROBERT SCHUMANN, Op. 15, No. 1  
Composed 1838

# MENUET

from L'Arlesienne Suite, No. 2

GEORGES BIZET

Grade 3.

Andantino quasi Allegretto M.M. = 84

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES  
GIVE ME A HOUSE ON THE HILLSIDE

ARTHUR A. PENN

Moderato con moto

*mp a tempo*

1. Take me a - far, from the lights of the town,  
2. Give me a lamp burning dim - ly o' nights,  
Far from the noise,  
Light-ing the gloam,

*rall.*

*mp a tempo*

*marcato*

*poco rit.*

*Con spirito*

far from its joys! Build me a home on some steep grassy down, Par, far a - way!  
calling me home! New - er a - gain shall the lure of the lights Call me a - way!

*rall.*

*poco rit.*

Give me a house on the

hill-side, Give me the blue of the sky; Give me the breez-es that sweep from the sea Where the ships go sail - ing

*cresc.*

*ten.*

*poco rit.*

by! Give me the sun in its glo - ry, Give me the brightstars a - bove, For a man can't save his soul if he's

*cresc.*

*cresc.*

*ten.*

*poco rit.*

After 1st Verse After 2d Verse

never been Where God shows the world His love!

*rit.*

*a tempo*

*rall. e dyn.*

*rit.*

*rall.*

*lovel.*

WM. FELTER

## A PRAYER

## THURLOW LIFE INSURANCE

**Andante con espressione**

1. Lord, at the morning hour, Un-to Thee I breathe this prayer, Sav-i-or, O hear me, Thou my  
 2. With-in the sul-try noon Keep my heart as Thine a lone, Rock— of A-ges, Thou my  
 3. Far from the bus-y strong, When the eve-ning shad-ows fall, God— of Is-rael, my sal-

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Prepare: { Sw. Sal.  
Ch. Vox Humana  
Gt. Gamba  
Ped. Bourdon 16' couple

## NOCTURNE

R. SPAULDING STOUGHTON

**Andante con moto**

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*THE ETUDE*

Musical score for orchestra and organ, page 10, measures 101-115.

Measure 101: Ch. Flutes S' & 4' play eighth-note chords. Bassoon (Bassoon) plays eighth-note patterns.

Measure 102: Bassoon (Bassoon) continues eighth-note patterns. Ch. Flutes S' & 4' play eighth-note chords. *a tempo*

Measure 103: Bassoon (Bassoon) continues eighth-note patterns. Ch. Flutes S' & 4' play eighth-note chords. *Tempo I*

Measure 104: Bassoon (Bassoon) continues eighth-note patterns. Ch. Flute S' & 4' play eighth-note chords. *Gt. Gamba* plays eighth-note patterns. *dim.* *molto rit.* *mf*

Measure 105: Bassoon (Bassoon) continues eighth-note patterns. Ch. Flute S' & 4' play eighth-note chords. *Gamba* plays eighth-note patterns. *Ch. Flute* plays eighth-note patterns. *poco*

Measure 106: Bassoon (Bassoon) continues eighth-note patterns. Ch. Flute S' & 4' play eighth-note chords. *Sw. Sal.* *meno mosso*. *poco rit.* *poco* *Gt. Gamba* *pp*

Measure 107: Bassoon (Bassoon) continues eighth-note patterns. Ch. Flute S' & 4' play eighth-note chords. *Sw. Strings* play eighth-note chords. *Ch. Flutes* play eighth-note chords. *Sw.* *ppp*

# REVERIE

GOTTFRIED H. FEDERLEIN

Adagio

Violin

Piano { con Pedale

v  
simile  
con Pedale

mf

orec.

f rit.

cresc. f

dim.

poco a

poco animato cresc.  
rit. e dim.  
poco animato cresc.  
m a tempo  
a tempo  
con Pedale p.  
Tempo I  
dim. e rit.  
rit.  
poco cresc.  
rit.  
dim.  
dim.  
dim.  
pp

MARCH 1936

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## APPROACH OF SPRING

Vivace M. M.  $\text{J} = 144$

SECONDO

CHAS. LINDSEY

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## APPROACH OF SPRING

Vivace M. M.  $\text{J} = 144$

PRIMO

CHAS. LINDSEY

MARCH 1936

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## PROGRESSIVE MUSIC FOR VIOLIN ENSEMBLE

—\*—  
LITTLE BRIAR ROSEFRANZ SCHUBERT  
Arr. by Bruno Reibold

Moderato  
*con sordino*

Piano ad libitum

*poco cresc.*

2nd Violin

*p rit.*

*mf a tempo*

1st Violin

*senza sordino*

*f*

*p*

*p*

*piano ad lib.*

*poco rit.*

*mf*

*a tempo*

*f*

*ff*

*rit.*

1st VIOLIN  
Moderato  
*con sordino*

*Oboe.*

*poco cresc.*

*Oboe.*

*Prit.*

*mf a tempo*

*f senza sordino*

*f*

*a tempo*

*p poco rit.*

*mf*

*ff rit.*

## LITTLE BRIAR ROSE

FRANZ SCHUBERT

2nd VIOLIN  
Moderato  
*con sordino*

*Solo*

*poco cresc.*

*senza sordino*

*mf rit.*

*mf a tempo*

*f*

*a tempo*

*p poco rit.*

*mf*

*ff rit.*

LITTLE BRIAR ROSE

FRANZ SCHUBERT

3rd VIOLIN  
Moderato  
*con sordino*

*Solo*

*senza sordino*

*poco cresc.*

*mf rit.*

*mf a tempo*

*f*

*f*

*a tempo*

*p*

*ff rit.*

LITTLE BRIAR ROSE

FRANZ SCHUBERT

4th VIOLIN  
Moderato  
*con sordino*

*poco cresc.*

*senza sordino*

*a tempo*

*p rit.*

*mf*

*f*

*f*

*a tempo*

*p poco rit.*

*mf*

*a tempo*

*ff rit.*

FASCINATING PIECES FOR JUNIOR ETUDE READERS

THE POLLIWOG

Grade 1.

Moderato M.M. = 104

SIDNEY FORREST

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Grade 1½.

Dreamily M.M. = 116

SONG OF THE WILLOW

BERNIECE ROSE COPELAND

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THE ETUDE

A JOLLY TUNE

WALLACE A. JOHNSON

Grade 1½.

Allegretto M.M. = 76

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Grade 2.

Lively M.M. = 132

CLIMBING THE HILL

CYRUS S. MALLARD

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# THE CUCKOO

Grade 2. Allegro M.M. = 116

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## AWAKE, AWAKE!

(JUVENILE OVERTURE)

Awake, awake, the sun begins  
To climb his azure stair;  
The morning glory vines are bright  
With countless blossoms rare.

CHARLES WAKEFIELD CADMAN  
Op. 34, No. 1

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Grade 2<sup>1/2</sup>. Joyously, and in moderate time M.M. = 118 Nelle Richmonde Eberhart

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ANNA PRISCILLA RISHER

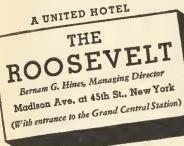
## A Visit to Wagner's House of Dreams

(Continued from Page 148)



as the man for whom  
this hotel was named!

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THE ETUDE

MARCH, 1936

The two friends shut themselves up in the music room. At this time Wagner comes with inspiration: he will reproduce this exquisite music in "Die Meistersinger". Does your heart sing? "Lieben?" be excited to her: "Everything is alive—the winter is gone. I am young again and the world is mine to conquer."

But all too soon the tinkling bells of the cattle, as they descend the steep Alpine slopes, and the barking sheep remind them of the sadness of the year. Collecting the children who have long since grown tired of play and have flung themselves on a grassy bank, they start back. With the coming of dusk the powdery whiteness of blossoms transforms everything into a miniature fairland. Hand in hand they would explore their kingdom further, but other demands have to be met. With reluctant steps they follow the children into the house.

### Art Makes Them One

THEN the evening. Octentines the two spend hours playing the symphonies of Brahms and arranging the landscape for Cosima's training under her father (the celebrated Franz Liszt) has well prepared her for this somewhat exacting demand. Again they discuss their favorite subjects—art and music—or read Homer, Shakespeare, or their beloved Goethe and Schiller. Far more important to Cosima, however, is her work on the Wagner autobiography. Taking down the copious notes that Wagner dictates, she nevertheless succeeds in deleting those parts which would show him less favorably to his admirers. To Cosima, dominated as she is by the Wagnerian admission of her love on the part of Wagner, that could allow the world to criticize, is not be considered for a moment, no matter how important the fact may be.

Here to Tribschen come those closely associated with Wagner: the philosopher Nietzsche, who is so highly regarded by the master of Bayreuth; Richard, his son, dead on upper floor; the French friends, Judith Gautier, Mendes and Villiers de l'Isle Adam, the writer. Also Franz Liszt arrives to visit his daughter, "Cosette" and his friend Wagner, whom he has not seen for three years.

Today the same popular trees whisper their secrets just as they did when those two lived there. And as we follow the narrow path leading down to the lake, we feel as if we, too, are leaving something behind us. The old man, the author of "Tristan," which is to take us across the lake to Lucerne, brings us back to the present. We turn for one last look at Tribschen, basking in the mellow light of the late afternoon sun as it recalls to itself the glorious days when it housed Richard and Cosima Wagner.

### Put It to Soak

By Elizabeth M. Rossiter

MOST SUBSTANCES, no matter how hard, if put to soak in the right solution, will yield and become pliant. However it is not the intention here to tell of soaking hard material things, but to do so hard musical compositions so as to make them yield to the work put upon them. There are a few music students who do not, at some time in their studies, come upon exercises and pieces that seem like a very "Waterloo" to them. No matter how much hard work and practice is given the piece, it remains in about the same unfinished condition and will go no farther. It may always be a bit harder than the one before it, until several shades harder than the one in soak can be played through easily. Now take out the one in soak and make a new start. No doubt it will go so easy after its soaking, that the student will wonder what made it so stubborn and he will take up his work with new courage and interest. A good "soak" will solve many a difficulty.

The following plan has been worked out

To every music-lover who is concerned with music as an art, it is a matter of serious concern that it is being so adroitly manipulated in our midst into an industry.—Sir Richard Terry.

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# THE ORGANIST'S ETUDE

*It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself.*

## Getting the Most Out of a Volunteer Choir

By Eugene F. Marks

DIRECTORS or organists who act as such, frequently are forced to work with choirs composed of volunteer members rather than of trained and salaried students; however these directors need not feel disconcerted, for the situation has many possibilities.

Often some of the members of such choirs are new material knowing little or nothing in the art of music. These members must be visited, irrespective of ages, as mere children in their knowledge, being kept in a class by themselves. Other members may possess some knowledge in music but are lacking in choir experience, and these, likewise, must be assigned to an individual class. Still other members may be good musicians with choir experience, but they are a blessing to the director and must be the stayman of the choir. These classifications are made in order to allow an easy and graded class-drilling equable to all the participants of each group, and in which each member of a class is on a par with another member in the same class.

### Selecting the Voices

ACH VOICE upon entrance into such a choir should be tested as to suitability in range and quality, and only naturally pleasant voices accepted, because a single raucous or discordant voice will not harmonize or blend acceptably with other

voices and would prove detrimental to the effectiveness of the entire choir. These tested voices should be assigned to one of the three degrees of proficiency enumerated above, which may be designated as good, better, best, and viewed from the standpoint of this gradation.

### Rounding Up Resources

IN ORDER to obtain the best result from such an array of singers, do not mix these different classifications into one choir at first; but methodically by first the sopranos together, then the altos by themselves, and the tenors and basses, each into his respective group; but keep each classification distinctively to itself.

For illustration: from the voice test for musical knowledge, each choir we have secured the following result:

- 14 Youths (girls), secured from the Sunday school, with no musical knowledge or choir experience.
- 12 Youths (boys), obtained from the source, without musical knowledge or choir experience.
- 4 Adult sopranos, with some musical knowledge, and choir experience.
- 2 Adult altos, with some musical knowledge and choir experience.
- 3 Adult tenors, with limited knowledge in music, no choir experience.
- 4 Adult basses, with limited knowledge in music, and no choir experience.

## Pipe Organs for the Home

By C. J. Zimmerman

IN THE REALM of musical expression, the pipe organ stands alone in its unique individuality. With its magnificent range of tone colors, it represents an integral part of our artistic civilization. Indeed, it is the "King of Instruments." It is used to heighten the devotions of the world, and serves for the classic interpretation of great organ literature; or for the pleasure of an individual or family, it stands supreme in its powers for variety of expression.

What nobler service can this instrument give than to help to stimulate a finer appreciation of musical performance? In fact, in a past generation a cottage (reed) organ graced the home of almost every music lover. Then as the piano and pipe organ came into general use, these less resourceful instruments gradually fell into disuse. The pipe organ did not immediately take their place in the home, for reasons of which price was probably first. Residential organs were of course installed; but generally this was in the large homes of the wealthy. Those of modest means could not enjoy such an instrument.

During the past two years the situation has changed due to the efforts of ingenious, wide-wake organ builders, who have reduced the price to a point where a high grade pipe organ costs no more than an inexpensive car. Moreover, they have de-

veloped voices and would prove detrimental to the effectiveness of the entire choir. These tested voices should be assigned to one of the three degrees of proficiency enumerated above, which may be designated as good, better, best, and viewed from the standpoint of this gradation.

- 1. Youth's choir composed of girls, fourteen members.
- 2. Youth's choir composed of boys, twelve members.
- 3. Young choir composed of girls and six members.
- 4. Adult's choir composed of women, seven members.
- 5. Adult's choir composed of men, seven members.
- 6. Adult's choir composed of women, thirty-six members.
- 7. Combination of all choirs, thirty-nine members.

Capabilities of these choirs may be classified as follows:

- Choirs: 1, 2, 3, to render the melody only.
- Choirs: 4, 5, 6, to render the melody, also two, three and four part (mixed voices) harmony.
- Choir: 7, as a grand ensemble.

The utilization of these choirs may be varied effectively: by the weakest choir (1, 2, 3) by rendering the versed anthem might be rendered; the first stanza by the girls (choir 1), second stanza by the boys (choir 2), and the third stanza by both boys and girls (choir 3). If such an anthem or hymn should contain a refrain or chorus this could be rendered

on each appearance by both girls and boys (choir 3), or by the entire membership (choir 7).

### Plans of Procedure

AS NEW and inexperienced in music reading, their parts will have to be taught to them through a rate practice drill. The two choirs (1, 2) may be used further in a responsive manner, one complementary to the other, according to the verse and in response; or by means of girls alone (choir 1) at a distance, as an echo effect to any of the other choirs (2, 4, 5, 6).

Utilizing the adult divisions (4, 5, 6) of the choir, we may well assign to it the main and most arduous task of the church service. This may be done in safety, say, by the women choir (4) in a simple melody line, in a two part arrangement in conjunction with the men singers in duos, trios or quartets; and the male choir may be used similarly in connection with the women singers.

With such divisions of singers, choir may be placed separately and distinctly in any part of the church-building and used a responsive manner, thereby thoroughly arousing the imagination and interest of the listeners.

In employing the divisional choirs this (Continued on Next Page)

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## Getting the Most Out of a Volunteer Choir

(Continued from preceding Page)

far in a program, all solo effects have been ignored. But, with these added resources in organization, it is easy to perceive the unlimited possibilities of a large choir divided into small sections over and beyond that of a choir kept within the bounds of a quartet (soprano, alto, tenor, bass); for the choir (duo) (soprano, alto, tenor, bass) solo quartet, if desired, but also numerous smaller choirs ready for use; and, if a director will experiment along this line, he will be astonished at the various uses and effects which may be able to elicit from

his entire body of singers, even if only amateurs. He will be thrilled and well repaid by the new vistas that will open before him during his experiments.

Naturally, a large choir divided into segments demands drilling regular, longer hours, and greater expenditure of labor than a simple quartet form of the same choir. But would a musician, true to his art, refuse to devote a few extra hours or spend more exertion in his work, if thereby, he obtained a fuller and more gratifying result?

### Stereotyped Registration

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#### To THE ETUDE:—

As an organist of many years experience I have arrived at the conclusion that the registration printed on organ compositions, intended to be of help to the organist, does more harm than good. The average organist becomes hypnotized with the idea that he can play the stops indicated in order to interpret properly the piece, thereby destroying his opportunities for developing his musical imagination and at the same time making him a very lazy student of the instrument as well as a colorless performer.

It very often happens that many stops mentioned are not to be found on small organs, and the performer who has not developed initiative is disconcerted, not knowing what to substitute on his small instrument. Again, many of these registrations are written in by organists who have not the knowledge or ability of them, or they can only think in terms of "Salicional, Melodia, Stopped Diapason, Oboe, 16 foot Bourdon, and a few other familiar stops. It is quite probable that many organists, who follow these registrations to the letter, would make the smaller sounds far more attractive if they would use their own stops.

Any amateur in painting, who would spend a few hours every week in the fine art galleries of Europe, could so familiarize himself with the styles and characteristics of the great masters, that after a short time he would be able to pick out a Rembrandt, a Franz Hals, a Rubens, a Titian, a Murillo, a Van Dyke, a Turner, a Reynolds, a Gainsborough, and many others; and, even though in many cases the subject would be the same, the treatment would be totally different but equally beautiful and interesting.

Give ten composers of note the identical melody to harmonize, and we would get ten different harmonizations and all of them of different interest but in all probability pleasing to the adult. Bach gave to the world a monumental organ master when he composed the *Fugue for organ*; and, after listening to Respighi's magnificent arrangement of this piece for orchestra, I found myself wondering how Bach himself might have scored it. Clothes of human beings, are very much like the works of human beings, given or written to the same melody, all of them give you just a little different feeling, and you enjoy them for it.

Now this is the way I feel about all melodies, be they great or small. They can be clothed in different garments, and all of them should be allowed to grow away from any stereotyped way of coloring composition, especially the small numbers; and if today he gets more joy out of playing a simple melody with the oboe stop, perhaps tomorrow the clarinet or flute will be more sympathetic to his mood. Let me say, a young organist who heard Rubinstein play his new famous *Melody in F*, that after the recital she rushed to his room and said, "Dr. Rubinstein, I heard you play my *Melody in F* only a month ago and you took it at a very slow tempo and played it softly, soothly, very well. Like some of the Chorales, but to me it sounded like it had a hot and like a big brain."

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(Much of the music addressed to the Violinist's Etude consists of writing down photographs and tables of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and at their value. We regret to say that we can do nothing of the kind. The violin is a very delicate instrument, and no two violins are alike. The only way to determine the real value of a violin is to have it examined by a maker. We advise the owner of a violin to take it to a maker who has experience in such instruments. The addresses of such dealers can be obtained from the advertising columns of THE ETUDE and other musical publications.)

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## What Happens in the Prompter's Box

A YEAR, or more, ago *The New York*, certainly the smartest thing in contemporary weekly journalism, here or abroad, published an article upon the trials and vicissitudes of the operatic prompter, which gives such a graphic picture of what happens in the little round cupola that we have persuaded them to permit us to reprint it in THE ETUDE.

"THE PROMPTER at the Metropolitan doesn't just sit in his little box and wait for some singer to forget a line. He prompts her, fingers at the piano, snapping his fingers and looking at them, shouting 'Tutti' and 'Soprano' to the trials. We were with him, scared and still, as 'Tannhäuser' on the second night of the new season. Frederick Vajda was the prompter that evening, and it was obvious to us that the whole opera would run down and stop dead if he made a false note."

"We met Vajda at the stage door, a few minutes before eight. He wore a brown suit, brown shirt, brown tie, and carried a small mirror on a short stand. He was very calm. He took us into the basement and up to a little green room where he produced the note B. By constant repetition of slightly the stretching capacity of the fingers, he caused the singer to sing the note B. As you can see, he can also play the trumpet, flute and drums, you are to be congratulated on your musicality. If you are interested in personal practice you may be able to add to Vajda's skill."

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# Cutting those Gordian Knots of Music

By Laura R. Balgue

WHEN the pupil—or teacher—feels no inspiration for work, when progress seems stilled into a kind of deadness, an excellent change for a creative and practical change. Gordian, you remember, was a Greek peasant who tied a knot so ingeniously that an oracle said that any one who could release it would be the Emperor of all Asia. Alexander the Great came after and cut the knot in one stroke.

In every student's career there comes a time when Gordian knots are reached and they must be dispensed with before progress can be made. The easiest way to resolve the Gordian Knot found in every worthwhile composition, is to analyze it. The student should consider the worthiness of determining its original intent. It is very interesting to take up a Gordian Knot, attack it, conquer it, then take up another, and so on. It will not make you King of the East like Alexander, but it will make you a master of obstacles, which is more important, for Alexander's empire fell to pieces while a

matter of obstacles builds forever. Too much time is spent by pupils and others doing what they know they can. They think it is an easy way to "practice" for an hour, or two; but playing over what one already knows is not practicing. And how the time drags! Spend the practice hours perfecting those troublesome little passages that seem to jeer at you and make you tremble; and when they are firmly and properly handled they will give no more trouble.

A player with any worthwhile repertoire knows of many, many passages that need analysis and practice; and there is no other composition, is to rise to heights. Remember, Shakespeare, George Eliot, Wagner were people of determination who did not hesitate to act in the right manner at the right time. The way to success is through complete annihilation of each difficulty arising.

# A Question of Proper Credits

By Constance Roe

AN EARNEST and charming young man was talking with me yesterday of his desire to enter college in Detroit. We were discussing entrance requirements of different schools of the state, and the relative values of earned credits.

"I never used to think so much about it," he said. "My first degree was a degree, and that was that. Now, after seven years of study here, I find that a degree is not so much, practically speaking, unless it carries certain other academic credits with it."

"In so far as this state has peculiar laws, I have a Bachelor of Music degree and a Master's degree from a college which makes a business of teaching music and the allied arts, and yet I am not allowed a contract to teach music in the public schools to children in the grades, because I neglected to procure a life certificate along with my degree."

"Now I am attending a university, taking courses in biology, mathematics,

psychology and so forth, in order to obtain a life certificate which I may teach music in the public schools.

"In a way, I suppose it was my own fault. I should have been interested enough in my state's government to have ascertained the law requirements for school teachers. But one is young and enthusiastic, and one is likely to be impractical."

"But when I now get a private pupil who intends to take up a music course at a school, with intentions of earning a living in the teaching profession, I say to him: 'Be sure that you know the requirements of the school you wish to teach in your particular locality.' Different states have different laws, and requirements. To find out the amount and kind of credit involved, surely can do you no harm; and it might save you years of extra work and expense in taking extra courses under compilation, as I am now doing."

"Look before you leap!"

# Prescriptions for Specific Faults

(Continued from Page 134)

Lack of velocity is often (though not always) a result of deficiency in flexibility. Here are some exercises which will help towards these ends.

Ex. 7

This should be carried up through the diatonic scale. It should be studied also with the left hand.

The next

Ex. 8

which is to be done by both hands and will be found of immense value.

Of course not all of these studies should be attempted at any one time. In fact there are enough of them given here to be used judiciously through several weeks, if not months.

# VOICE QUESTIONS

Answered

By Frederick W. Wodell

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## Vocal Instruction Books.

*To the May issue of THE ETUDE, page 31, are published the names of some books helpful in vocal instruction. Several others are mentioned; also the prices on the books mentioned; also on the Teacher's side, the names of some books on piano teaching, piano to piano, and children who have never had a lesson, and known who have had a lesson.*

*The publishers of THE ETUDE will furnish the names of individual institutions*

*which also furnish the books named, at lowest cost. The author of THE ETUDE*

*wishes to inform the reader that he can*

*also furnish information concerning the ordinary*

*books on singing.*

*A Amateur Singer.*

*Q. I am a amateur in singing is not practice, but I would like to develop my voice, as I think I am capable, have a lyric tenor voice, and have been taking lessons recently, until twentysix, when through lack of money, had to give up. I am now twenty-eight, and I sing three octaves without any regular training, and I am thinking of getting a job for work, or room and board. Is there any action to take, or any advice you can give me?*

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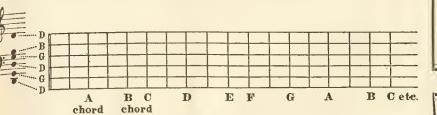
## The Guitar and the Child

By Neva M. Hageman

Perhaps no one ever suspected that the guitar of our homes contained as many old guitars as have been dragged out of hiding since school orchestras have become more numerous, and money for new instruments more scarce. Recently the children of one school brought forty-two guitars to school so they could play in the newly organized orchestra. Their parents argued that Johnny or maybe Mary might as well use Mother's, or Dad's old guitar, and save

time to read the notes, and know the construction of the chords, and various kinds of time, then they can play the piano scores, having a range of four octaves. But most children prefer to play violin parts in the school orchestra by sliding the neck of the violin across the strings. They can use violoncello music and play on the bass strings, however, with good effect.

The diagram will show at a glance the simplicity of the guitar in the G tuning,



buying a new instrument. There was only one thing to do, so a string band was organized, and soon quite a presentable organization was formed, capable of playing old time songs with zest.

At first it was not considered practical to teach small children the guitar, as their fingers were thought too small for the Spanish method, and the music for the Hawaiian methods consisted not of music but numbers that really did not teach them. Half time cuts are really hard for tiny fingers to master; they learn the real thing easily.

The guitar may be used also by older people who want to learn to play something quickly. Perhaps they have no piano, and yet would like to play something from solo violin, saxophone or other instrument. Many mothers have been taught the secret of the guitar, and have found that Bob or Betty practiced ten times as well afterwards, because mother played with him, and he didn't need to sit alone to practice the same place so long.

Popular music has the chords marked for ukulele, and can be utilized also to some extent for the guitar. By all means give the humble guitar a chance. It is preeminently a beginner's instrument, being so simple in some ways, and yet it can be so elaborate, and impressive. Scarcely any other instrument will give so much pleasure for so little study.

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## Passing Notes

By Florence Leonard

Fee in 1497 in England: "The male fiddler paid £os.8d., the female £1.10s. The fee paid only to a woman who dined with a fiddle." (The length of the period of service is not on record.)

Musicians and Horses: Chas. IX of France, a lover of music and poetry, was fondly with his artists and often joined the choir. "He paid £1.10s. in stipend to the horses," he said. "Poets and musicians resemble horses; they become soft and lose their vivacity if surrounded by fatness;" let them be nourished but not fat.

A musical recipe: H. C. Lunn, in his "Proposals for a Musical Cookery Book" (London, 1820), says how to compose a "Pudding for Ballads": "Having procured some words, pick them to pieces and pare them to your liking. Then spread them out upon a sheet of paper, and take a handful of sweet passages (which all good cooks have in their stores), and spread them over the paper. Add as much spice as will lie upon two shillings, and garnish with any little embellishment you can think of."—Racter.

Fingering the cello: Jean Louis Duport, toward the end of the eighteenth century, devised what is called the first systematized system of fingering for the cello—a finger for each successive semitone.—Racter.

Sprayed with music: In the factories of the Ware Valley Manufacturing Company, Ware, Massachusetts, a large music machine using an arrangement of phonographs plays out a program through large amplifiers over all the mill. At ten in the

morning and three in the afternoon, the time when the curve of fatigue is highest, twelve minutes' recess from work with music, including music for dancing, is allotted the workers. One hundred and eight minutes a week are lost, but they are more than made up in the quantity and quality of the output of the mill.

The musical recipe: H. C. Lunn, in his "Proposals for a Musical Cookery Book" (London, 1820), says how to compose a "Pudding for Ballads": "Having procured some words, pick them to pieces and pare them to your liking. Then spread them out upon a sheet of paper, and take a handful of sweet passages (which all good cooks have in their stores), and spread them over the paper. Add as much spice as will lie upon two shillings, and garnish with any little embellishment you can think of."—Racter.

The Prince had seen this transcription and was so convulsed behind his program, that he could not understand what was the matter.—Biphase.

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MARCH, 1936

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**World of Music**  
(Continued from Page 130)

JOSEPH KNITTEL, winner of the Schubert Memorial Award for 1935 and also the Biennial Award of the National Federation of Music Clubs, was soloist with the Philadelphia Orchestra on December 6th and 7th, who was enthusiastically applauded for his interpretation of the "Concerto in A, for Violin and Orchestra," by Mozart.

THE EURYDICE CHORUS of Philadelphia, prize of one hundred dollars, has been awarded to H. P. Hopkins, his setting of "Moorsie" for women's voices.

JOHN G. CUMMINGS, a widely known teacher of music, as well as a leader in the musical life of Saginaw, Michigan, passed away September 12th, at the age of seventy-seven. Mr. Cummings was educated at the Royal Conservatory of Music (while Theodore Thomas was its head), the New England Conservatory, and at Berlin where he was a pupil of Philipp and Xaver Scherzer. He was a long time friend of Theodore Presser, founder of The Etude Music MAGAZINE.

WILLIAM F. BENTLEY recently celebrated his fifth anniversary as organist of Central Church of Galesburg, Illinois.

MME. LUCIENNE BRÉVAL (stage name of Bertha Brennwald) eminent dramatic soprano, died August 14th, at Paris. She opened her career at the Paris Opera in 1920, at Mâcon, Switzerland, she was educated at Lausanne and Geneva, as a pianist; but on entering the stage her natural vocal ability was discovered. She created the leading soprano roles of the Wagner repertoire when first presented at the Opéra. Her life was spent in the theater with the exception of two seasons in America (1900-1 and 1901-2) and frequent appearances at Covent Garden, London.

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# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



## National Notes

### Playlet

By Helen Oliphant Bates

## The Musical Automobile Association

By Gladys Hutchinson

In order to become a member of the "MUSICAL AUTOMOBILE ASSOCIATION" it is important that all laws of traffic be learned and obeyed. One of the most important rules is "eyes on the road" (on the page) while the green light is on. The driver may look down at the brakes (key-board) and on the red light. A good driver will learn to feel the position of the brakes (keys).

No one really desires a collision and that is just what will happen if you do not learn to keep your eyes on the road (page).

Let's hope to do this the next time you drive your car on the hard road.

Red lights are found at the end of a group of streets (a group of notes which indicate a phrase).

Mark out your own signals on your map (sheet of music) so that you will know just where you may stop and look down, and where you must keep eyes straight ahead.

## The Wearin' o' the Green

By Carmen Malone

  
My cat wears green around her neck—  
It makes a pretty bow;  
My dog admires his shiny leash  
With shamrocks in a row.

I wear a tie of emerald hue,  
To celebrate the day  
Saint Patrick charmed the Irish snakes  
By music, legends say.

I've practiced many Irish tunes  
We always like to hear;  
My keyboard was the magic wand  
That brought the old songs near.

A sweet and lovely Irish lilt  
The ivories sing to me,  
As, patiently my fingers worked  
To form a melody.

The seventeenth of March is here.  
In honor of the day  
"The Harp that Once thro' Tara's Halls"  
And "Minstrel Boy" I'll play.

We like these tunes, but most of all,  
(Our reason can be seen),  
The cat, the dog, and I prefer  
"The Wearin' o' the Green".

Characters:  
THE CHAIRMAN, Miss America.  
Delegates, in national costumes: (or may appear in any costume).

IRELAND NORWAY AND SWEDEN  
SCOTLAND SWEDEN  
SPAIN RUSSIA  
FRANCE Also delegates from other countries  
SWITZERLAND SWITZERLAND

SCOTLAND: A large room, with piano. Every body is standing about visiting. The chairman takes her place at the piano, facing audience and sounds the gavel.

CHARMAN: Will the meeting please come to order.

THE DELEGATES AND VISITORS TAKE SEATS.  
AS EACH DELEGATE IS CALLED UPON SHE GOES TO THE FRONT OF THE ROOM, AND FACES THE AUDIENCE. EACH DELEGATE MAY CONCLUDE REPORT BY PLAYING FOLK-SONG OR CHARACTERISTIC PIECE FROM THAT COUNTRY.

CHARMAN: Dear friends, we are gathered here from all parts of the world to study music and to exchange ideas and experiences. First, I want you to think for a few minutes about Ireland, the land of buoyant tunes that go both high and low in the same song, thus extending over a large compass.

IRELAND: The Irish lilt, light hearted and gay, keeps Irishmen happy upon their way; Each task has its special working song; To keep the day from seeming long.

CHARMAN: Next, we shall learn of Scotland, and country music like Ireland, makes use of unconventional songs, and are also distinguished by their characteristic "snap," their humor, their use of old modes, and their varied and unusual rhythms such as seven-four and five-four.

SCOTLAND: Varied is the music of our land;

Sometimes it is very simple, sometimes it is grand;

Stately polonoise and mazurka too.

You'll hear, with melodies that are fresh and new.

CZECHOSLOVAKIA: Two friends from the icy northland will describe their sturdy, dramatic music, with its occasional note of sadness.

NORWAY AND SWEDEN TOGETHER:

From Norway and Sweden we bring Melodies that ring,

With bright, vivacious, and strong.

OF IRISH HARMONICA: Our home is northern song.

CHARMAN: We shall now hear from Russia, the country whose music has a great deal of repetition of motives.

Russia: Our folk tunes are often minor, and sad; I'd touch hard hearts, let heaven in.

SONGS TO HELP YOU, WHATEVER YOU DO: Our songs are rollicking, glad; Sometimes they are dreamy, sometimes they are sad;

WE SONGS FOR WEAVING, AND BOATING TOO:

Songs to help you, whatever you do; Our folk tunes are often minor, and sad; I'd touch hard hearts, let heaven in.

OUR MUSIC PAINTS PICTURES OF THOSE WHO TOIL:

Plying barges, or plowing the soil.

CHARMAN: We would like to have reports from all the countries, but the hour is late.

IRELAND: I move we adjourn.

ENGLAND: I second the motion.

CHARMAN: Before we let us sing our convention song.

EVERYBODY STANDING:

We're loyal friends from far and near,

And we will gather together each year,

To study the music of every land,

And to give each other a helping hand.

Spain: Melodies rich and graceful I hear,

Castanets are sounding clear;

Tambourines and guitars will play

Glorious rhythms, vivid and gay.

France: France, will you please speak

to us about your lovely, artistic music?

CHARMAN: France, will you please speak

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